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JANUARY 1976
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EDITORIAL OFFICES
850 Third Avenue, New York, New York 10022

FRANK G. WOLF, Publisher
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PUBLISHED MONTHLY BY TRIANGLE COMMUNICATIONS INC., 850 THIRD AVENUE, NEW YORK, NEW YORK 10022. PLEASE ADDRESS ALL EDITORIAL AND EASTERN ADVERTISING MAIL TO SEVENTEEN, 850 THIRD AVENUE, NEW YORK, NEW YORK 10022. SEND STAMPED SELF-ADDRESSED ENVELOPE WITH UNSOLICITED MANUSCRIPTS. SEVENTEEN WILL NOT BE RESPONSIBLE FOR MANUSCRIPTS IN ITS OFFICES OR IN TRANSIT. SUBSCRIPTIONS: UNITED STATES, ONE YEAR $7.95. CANADA AND MEXICO, ONE YEAR $9. ALL OTHER COUNTRIES, ONE YEAR $14. REMIT BY CHECK OR POSTAL MONEY ORDER. CURRENCY SENT AT SUBSCRIBER'S RISK. SEND NO STAMPS. (SUBSCRIPTIONS WILL START WITHIN SIXTY DAYS AFTER RECEIPT OF ORDER.) SEND SUBSCRIPTION CORRESPONDENCE TO SEVENTEEN SUBSCRIPTION DEPARTMENT, RADNOR, PENNSYLVANIA 19088. NOTIFY SUBSCRIPTION DEPARTMENT OF CHANGE OF ADDRESS AT LEAST SIX WEEKS IN ADVANCE. PLEASE INCLUDE NAME, NEW ADDRESS AND MAILING LABEL FROM MOST RECENT ISSUE. SINGLE COPY IN THE UNITED STATES OR CANADA, 75 CENTS. SEVENTEEN TRADEMARK REGIS TERED UNITED STATES PATENT OFFICE. VOLUME 35, NUMBER 1. ISSUED MONTHLY. SECOND-CLASS POSTAGE PAID AT NEW YORK, NEW YORK AN AT ADDITIONAL MAILING OFFICES. AUTHORIZED AS SECOND-CLASS MAIL POST OFFICE DEPARTMENT OF TORONTO, CANADA. COPYRIGHT © 1975 B TRIANGLE COMMUNICATIONS INC. ALL RIGHTS RESERVED. NOTHING A PEARING IN SEVENTEEN MAY BE REPRINTED EITHER WHOLLY OR IN PAR WITHOUT PERMISSION. PRINTED BY GRAVURE IN THE U.S.A.

seventeen

JANUARY 1976

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It's quite normal—at any age—to get dry skin in winter. We're all indoors much of the time, and central heating is very drying. At this time of year, your skin needs an extra helping of moisture, and one of the nicest ways to get it is Bonne Bell Good Nature All-Over Moisturizer. It's got lots of moisturizing ingredients that are naturally good for skin—sesame oil, wheat germ and protein. Use it every day to keep your skin feeling fresh, smooth and young.

This problem is driving me crazy. I have quite a few blackheads around my nose, and they won't go away. I wash my face twice a day and I don't wear makeup, so I don't know how I got them.

You're on the right track by keeping your skin clean. But soap and water aren't enough. Blackheads are pores that have become clogged with oil and dirt, and to eliminate them you need a deep cleanser like Ten-O-Six Lotion. Ten-O-Six removes the deeply-embedded grime that other cleansers leave behind and leaves pores immaculately clean and unclogged. So use it often—several times a day—to help yourself to clean, clear honest skin.

My hair seems to get dry in the winter. I don't have to wash it as often as usual, but on the other hand, it doesn't look as healthy as usual. I seem to have more than my normal share of split ends.

In the winter your hair takes a beating indoors and out. Indoors, it's the dry heat and outdoors, it's the harsh wind and weather. Together, they seem to take the life out of it. You can help revitalize your hair every time you wash it, with Bonne Bell Honest Hair Conditioner. It's a really rich formula that contains protein, dl Panthenol (a natural hair vitamin) and other good things that help to repair the damage and restore the shine, body and bounce.

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Your Letters

Birth Rights and Wrongs

I write to protest a misquote in Judith Wax's "The Abortion Controversy" (November). Ms. Wax asked me if the pro-life movement took any position on contraception. My answer was that we did not. In the article, I supposedly stated that *abortion* is a matter of individual choice. I am opposed to abortion, and I believe no woman has the power of decision, philosophically, religiously or otherwise, over the unborn child's life. *Laura Canning, Asst. Director, Illinois Right to Life Committee, Chicago, Ill.*

I've waited a long time for a realistic, relatively unbiased article on abortion. *Kathy Piowaty, Fort Pierce, Fla.*

Laura Canning of Right to Life says, "The rapist is the criminal, not the baby." How could a mother tell her child that its father was a rapist? All I expect is the freedom to do what I wish with my body. *Liz Lilker, Bayside, N.Y.*

I am a mother of five. I am against abortion under any circumstances. Perhaps I am considered old-fashioned—but young unmarried couples with a good moral code should not have any thoughts about contraception, much less abortion. *Mrs. James Giles, Oxnard, Calif.*

What's the Score?

"Night of Rethinking" (November) was beautiful. I was going with an ego freak and superathlete, and just like Jenny, I fitted myself in his mold. When football started, he stopped calling. Now I have a boy friend who appreciates *me*, not the fact that I know about football! *J. C., Downey, Calif.*

Ego Trip-ups

Thanks for Greta Walker's "Getting Along with Ego Freaks" (November). I hope some of the kids that are *really* included get the hint and cool down. *Donna Salter, East Brunswick, N.J.*

From which grapevine does Greta Walker get her gossip? In Carly Simon's hit *You're So Vain*, she sings not about Mick Jagger—but with him. If the author was worth her weight in music, she'd have heard his background vocals. The song's probably about Warren Beatty. *Carol Fowler, Jackson, Miss.*

Ill Feelings

I've just read "The Ivy League Illness" (November Mini-Mag). Ms. Massey's opinion is very wrong or she has been misinformed. For me, mono is one of the most painful illnesses there is. I had fever (103°) for two weeks. I've been bedridden for a month now. None of the doctors I have seen said, "The sooner you get back to routine, the sooner you get well." They advise just the opposite: complete bed rest. And believe me, when you have mono, that's all your body will allow you to do. *Janis Propper, Upland, Calif.*

For a few, symptoms of mono can be particularly severe and/or last up to four months. But in most cases, symptoms disappear after one to three weeks. Doctors used to advise four to six weeks of bed rest, but recent medical opinion holds that for the majority bed rest should not be unduly prolonged; it sometimes has the psychological effect of delaying recuperation. —Frances Massey

Supper Call

When I lived in Milwaukee, my Girl Scout troop participated in the "Common Meal" program you mentioned in the November Mini-Mag. The people appreciated it so much, it really made you feel good to be part of it. More cities should start such programs to feed the hungry. *Elly Wolfe, Lutz, Fla.*

Straight Shooters

Immaculata should be congratulated on their previous three-year championship of national women's basketball ("In the Basket," November Mini-Mag). But I want to point out that Delta State University, Cleveland, Mississippi, beat them last winter for the 1975 title. *Janet Wong, Cleveland, Miss.*

My father is a professional rodeo cowboy, and I'm really a rodeo fan. I've been watching each issue of SEVENTEEN for my favorite sport, and it finally came ("Ride 'em, Cowgirl," November Mini-Mag). *Renee Clemens, Como, Tex.*

Six of these seven attractions just won the National Long & Silky® Contest.

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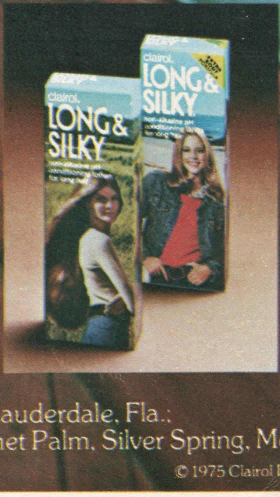

The winners (L. to R.): Stacey Davis, New Philadelphia, Ohio; Susan Kelbe, Ft. Lauderdale, Fla.; Susan Murray, Paradise, Calif.; Lesley Roy, Bethany, Ct.; Lise Orr, Stone Mountain, Ga.; Janet Palm, Silver Spring, Md.

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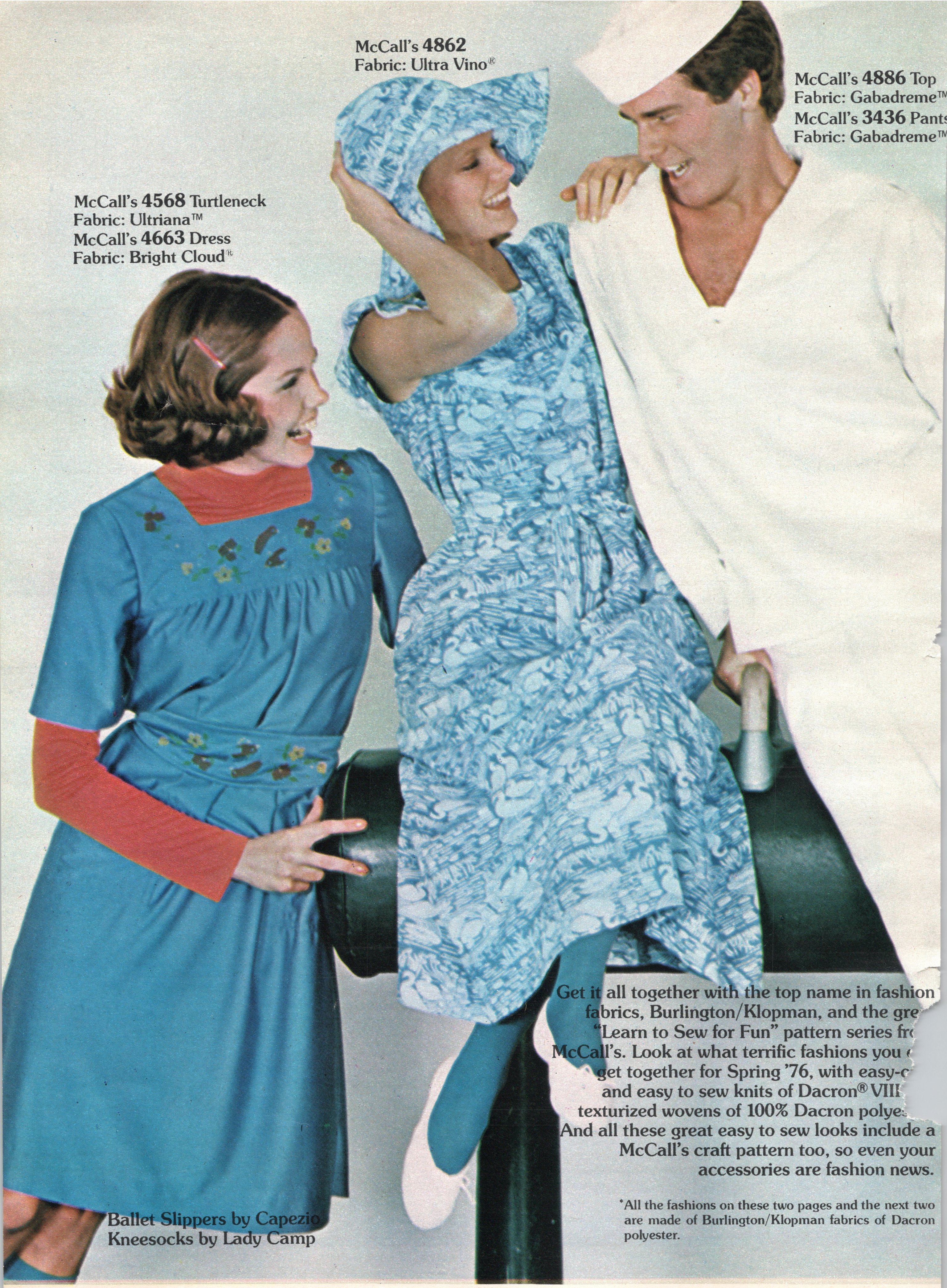

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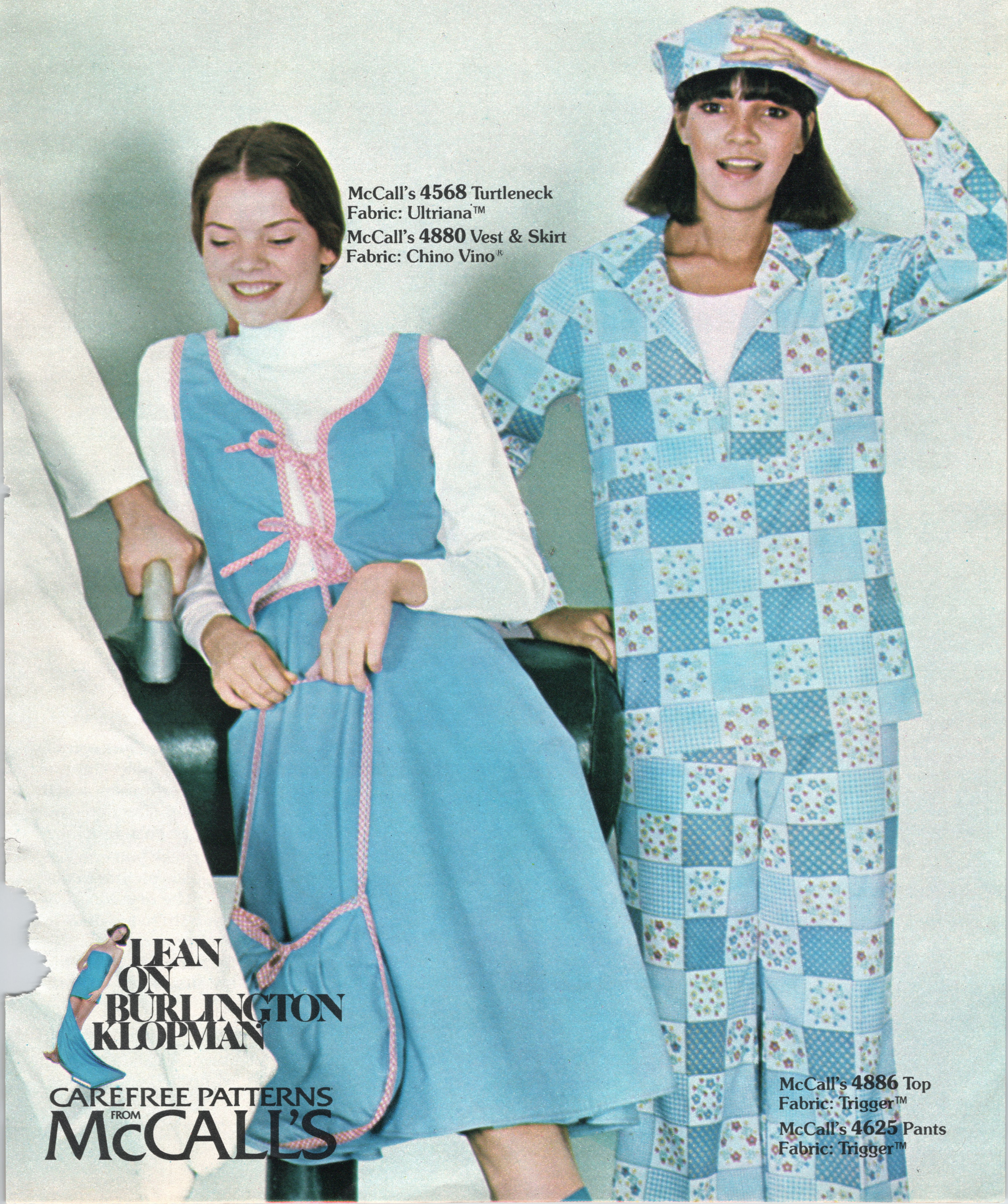
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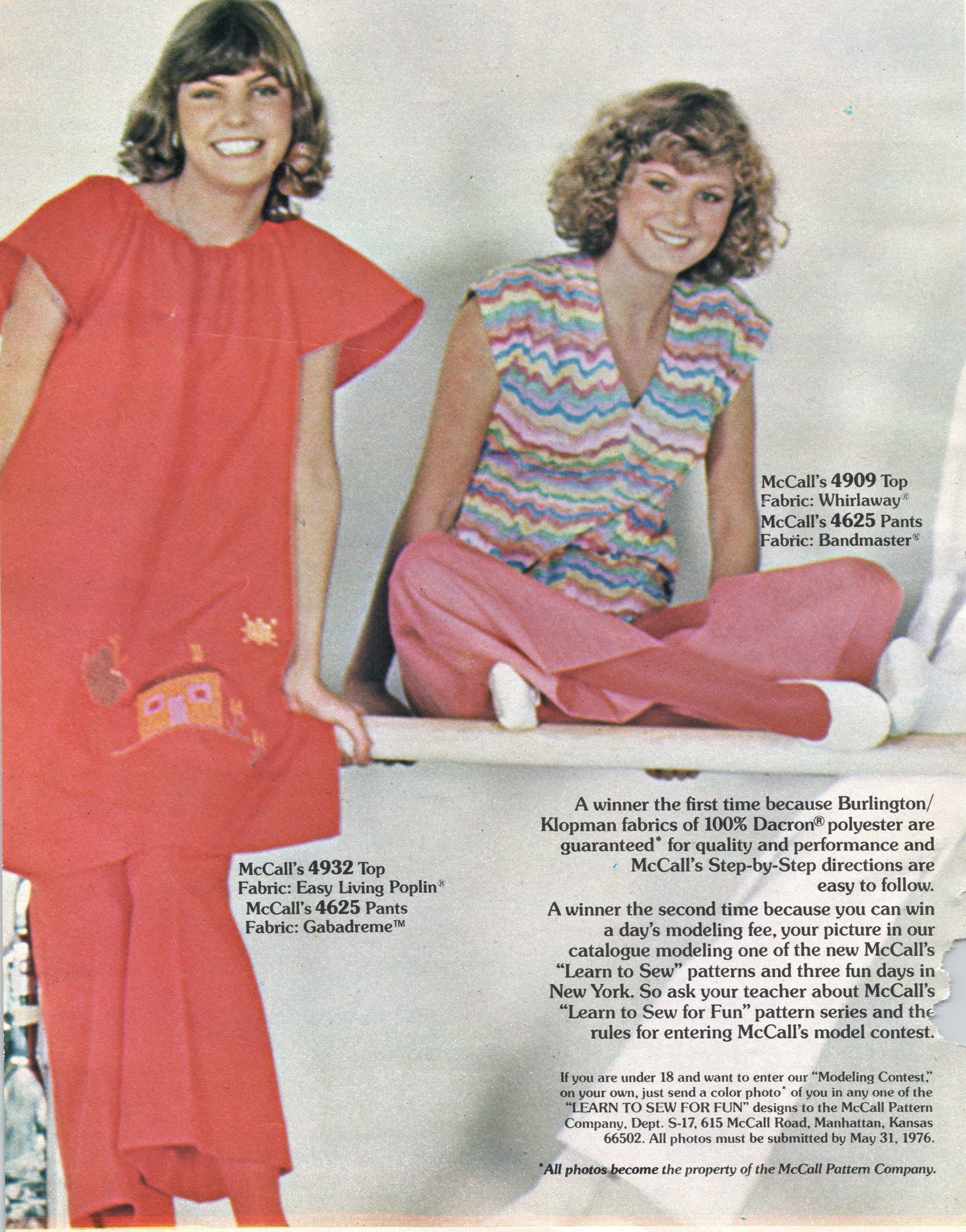

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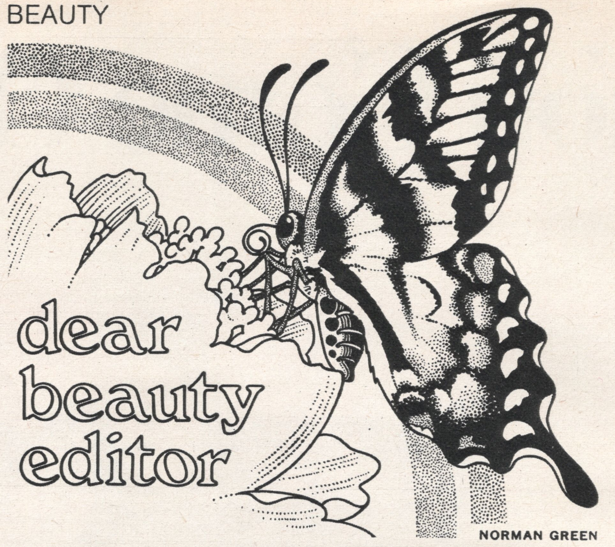

dear beauty editor

NORMAN GREEN

My hair is shoulder length and oily and has split ends galore! I have little wisps around my forehead too. How should I get my hair cut, and what should I do to keep it looking terrific? I have a round-shaped face.

Lynette D., Malvern, Pa.

A blunt cut that reaches just above your shoulders and is an even length all around is good for a round face. And it should take care of many split ends. To prevent further hair damage, try to have a trim at least every six weeks. Use a shampoo specifically made for oilies and follow with a cream rinse that reduces tangles. On wet hair, use only a wide-tooth comb. Then once or twice a month use a deep-penetrating conditioner that gives hair needed moisture. As for the little wisps around your forehead, they're probably either broken hairs or new ones that are growing in.

I have semidry skin with white bumps. Although soap and water help clear my skin, they tend to be drying. A cleansing cream keeps my skin moist but doesn't clear up the bumps. What should I do? **Teresa M., Bronx, N.Y.**

Whiteheads are tiny cysts that form when the openings of the oil glands are blocked, sealing in oily secretions. They can result from an overuse of lubricants like your cleansing cream. It sounds as if you have combination-type skin—oily in the center T-zone, where whiteheads are most likely to develop, dry everywhere else. Try using a mild soap meant for sensitive skin or use a light cleansing lotion for oily/normal skin that washes off easily and doesn't leave an oily film. Most important, keep your face clean by washing it at least three times a day.

Lately when I wash my hair I find that lots of strands come out. It seems to have started when I got my hair cut. What do you think? **Susan R., Brooklyn, N.Y.**

Cutting hair doesn't cause hair loss, but emotional stress, poor eating habits or a vitamin deficiency can. The hair loss you describe sounds quite normal. As new hairs grow, older ones are shed. If you're still concerned, see your doctor.

My eyelids are dry and scaly and my lashes are always crusty. (I don't wear eye makeup.) I need something to take care of the problem. Do you have any suggestions?

Cher S., Clare, Mich.

An ophthalmologist is best qualified to diagnose your problem, since you may have a mild eye infection. You should keep your hands away from the eye area. Dab a bit of petroleum jelly on lids and lashes for temporary relief.

What can I do about undereye circles? I get eight hours of sleep. Cover-up cream doesn't help.

Andrea H., New Cumberland, Pa.

Check your diet. Make sure it includes green, leafy vegetables and fresh fruits. If circles are still noticeable, use light cover-up cream; top with foundation that matches your skin tone.

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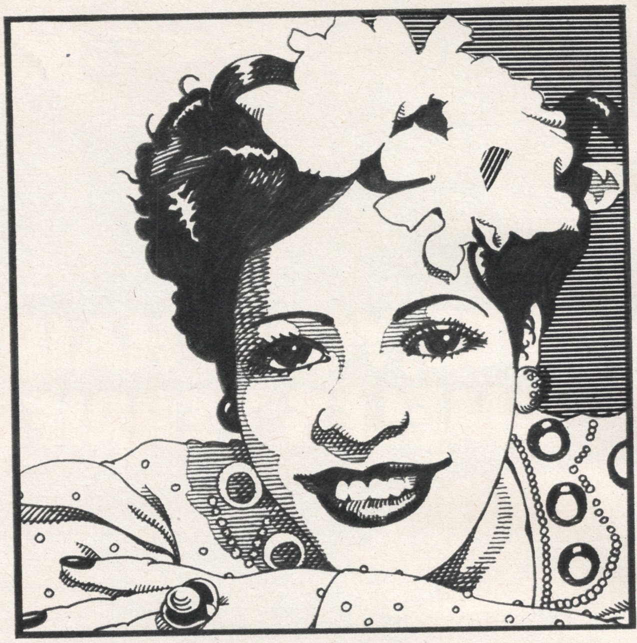
music

The blues keep rolling on

by Luke Whisnant, 18, Charlotte, N.C.



BILLIE HOLIDAY BY GERRY GERSTEN

If you're getting bored with the flashy facade of David Bowie's glitter rock, if John Denver's syrupy-sweet lyrics have suddenly turned sour, maybe it's time you get into some honest music: blues. Billie Holiday and Howlin' Wolf. New York, uptown Friday nights, Chicago. Smoke-filled bars and honky-tonks, 1920s bootleg gin and whiskey, old black men at the piano. Great. But that was years ago. Who plays the blues nowadays?

Eric Clapton. The Allman Brothers Band. Led Zeppelin updated two old blues songs on their first album. James Taylor wrote and recorded *Steamroller Blues,* and Elvis Presley took it to the top of the charts. Young vocalists Bonnie Raitt and Phoebe Snow are carrying on the blues tradition of Bessie Smith and Billie Holiday.

The blues finally have been recognized as a major influence on the development of our modern music, especially rock. Both rock and jazz draw heavily on blues for their rhythmic framework, and gospel, soul and folk are related too. Current interest in the roots of American music has led to a "blues revival."

No one knows for sure how old the blues are, but this musical form was widespread among slaves in the South. Time passed slowly in the plantation fields, and the men would begin a slow, steady work chant, adapting the rhythm to fit whatever they were doing. The women slaves would answer, adding to the song as they went along. The music was never written down. Later, traveling minstrels and black musicians set the chants into standard blues form—twelve-measure three-line stanzas, with the second line a repeat of the first. This is still the most familiar blues pattern.

Until recently, the only people who cared about the blues were the artists themselves. Being a blues singer twenty years ago was a sure way to end up on a street corner selling apples. Most people just weren't interested in hearing it.

(continued on page 20)

General Foods International Coffees
Suisse Mocha
trak

If you can't get to Europe, you can still enjoy the flavor of it at home.

In Europe, one of the best things about standing on skis all day is eventually sitting down to a unique, flavorful cup of coffee.

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Should you consider contact lenses, your eye professional will decide if you can wear them on the basis of the health of your eyes, the vision correction you need, and the way you work and relax. For example, contact lenses should not be worn while sleeping, swimming, or in the presence of irritating vapors. Care should be taken to avoid exposing lenses to substances such as cosmetics, lotions, soaps, creams, or hair sprays. If contact lenses are prescribed for you, your eye professional will work closely with you to see that you receive their full benefit by providing easily followed instructions for lens wearing, cleaning, storage, and disinfecting.

Your eye professional is always ready to assist you with your vision needs and answer any questions concerning contact lenses or eyeglasses. Consult him immediately if you ever encounter any abnormal eye condition such as irritation. Everyone should have a professional eye examination on a regular basis to protect the priceless miracle of sight.

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oily skin

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oily skin

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Call On Me/(I've Been) Searchin' So Long/Beginnings

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MUSIC

continued from page 16

The story of Robert Johnson is a prime example. Born near Clarksdale, Mississippi, Johnson lived in poverty and died at the age of twenty —poisoned by an irate lover— completely unrecognized. His total recorded output—less than thirty songs—fills only two albums.

For years, the Robert Johnson legend was kept alive by insiders in the music business. The general public had never heard of him. Then Johnson's songs were recorded by Cream and the Rolling Stones. Interested young musicians learned to play slide guitar from his first album. Critics began to burble about "the Johnson influence" on rock music. Three decades after his death, Robert Johnson was rediscovered.

He's not alone. More and more of the old, black, authentic blues artists are being heard. Many of them are upward of sixty years old; they've been everywhere, seen everything. Their songs tell their life story, and they'll be playing blues till they die.

A whole new wave of young blues people have built their own music on this traditional foundation. They've paid their dues by playing one-nighters in small clubs and bars for years, building up a reputation piece by piece, day by day. Rock artists like Johnny Winter, Gregg Allman and Rory Gallagher, along with purists like John Hammond and Brownie McGhee, are helping decide the future of blues. Whatever direction they take, the blues will not lose the honest, hard-hitting edge that makes it uniquely American.

Listening to Bukka White or Robert Johnson, Memphis Minnie or B. B. King, you can feel the years of dedication and the honest emotion behind every song—love, loneliness, frustration, pride, and strangely enough, a kind of joy in being blue and being able to sing about it. As blues people say, the more you sing, the better you feel. The next time you're feeling down, put some blues on your stereo and see.

Here are a few albums worth dipping into: ● John Hammond, *Can't Beat the Kid* (Capricorn). ● Taj Mahal, *Mo' Roots* (Columbia). ● Bessie Smith, *Empty Bed Blues* (Columbia). ● The Allman Brothers Band, *At Fillmore East* (Capricorn). ● Robert Johnson, *King of the Delta Blues Singers, Volumes 1 & 2* (Columbia). ● Eric Clapton, *Clapton* (Polydor). ● B. B. King and Bobby Bland, *Together for the First Time* (Dunhill).

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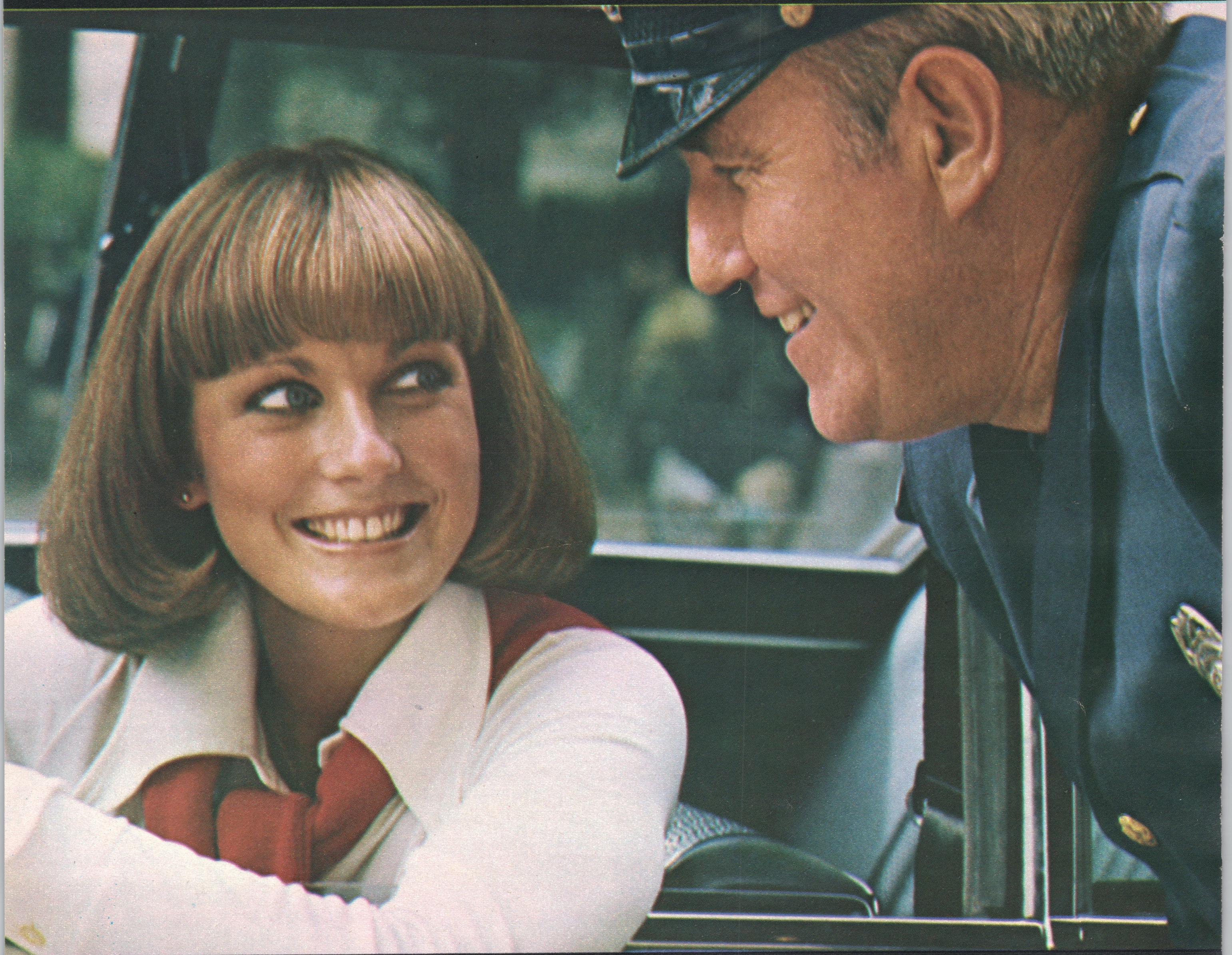
Lipsavers. They're like a lifesaver for your lips.

"OK, LADY, PULL OVER!"

"LICENSE, REGISTRATION, AND...



...WHERE'D YOU GET YOUR HAIR DONE?"
"GLEMBY!"

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Colorado: Broadmoor Hotel—The Denver—Joseph Magnin.
Connecticut: Forbes & Wallace—Howland's—Macy's—The Edw. Malley Co.—W. W. Mertz.
Delaware: John Wanamaker—Sears: *Wilmington.*
District of Columbia: Woodward & Lothrop—Mayflower Hotel.
Florida: Jordan Marsh: *Miami, Ft. Lauderdale, Orlando, West Palm Beach*—Furchgott's: *Daytona*—Maas Brothers: *St. Petersburg, Westshore Plaza*—McRae's: *Pensacola*—Sears: *Jacksonville.*
Georgia: Davison's—J. P. Allen—Sears: *Atlanta, Columbus, Savannah.*
Hawaii: Liberty House—Joseph Magnin.
Illinois: Bergner's—Bonwit Teller: *N. Michigan Ave.*—Carson Pirie Scott—Crimpers—Drake Hotel—Korvettes—I. Magnin—Myers Bros.—Read's—Robert Hall Village—Chas. V. Weise—Wieboldt's—Younkers.
Indiana: Block's—Carson Pirie Scott—deJong's—Elder Beerman—Hutner's—Lazarus—Robert Hall Village.
Iowa: Younkers—Roshek's.
Kansas: Sears: *Overland Park.*
Kentucky: Shillito's—Gus Mayer.
Louisiana: Holmes—Sears: *Baton Rouge.*
Maine: B. Peck's.
Maryland: Benjamin's—Eyerly's— Hecht *(downtown Baltimore only)*—Hochschild Kohn—Korvettes—Woodward & Lothrop.
Massachusetts: Bon Marché—Crimpers—Forbes & Wallace—Gilchrist's—Grover Cronin—Howland's—Jordan Marsh: *Boston, Malden, Peabody, Worcester*—Parke Snow's—Ritz Carlton Hotel—Steiger's—R.H. White's—Wilson's.
Michigan: Hudson's—Crowley's: *Birmingham, Farmington*—Korvettes—Robert Hall Village—Sears: *Livonia, Roseville, Troy.*
Minnesota: Field-Schlick—Young Quinlan—Powers.
Mississippi: McRae's.
Missouri: Famous Barr—Heer's—Vandever Ramsay.
Nebraska: Ben Simon's.
Nevada: Joseph Magnin—Sahara Hotel.
New Jersey: B. Altman & Co.—Abraham & Straus—Bamberger's *(East Brunswick only)*—Epstein's—Franklin Simon—Hahne's—Korvettes—Lits—Meyer Bros.—Nevius-Voorhees—Sears: *Moorestown, Wayne*—Steinbach's—Stern's—John Wanamaker.
New York: Bergdorf Goodman—B. Altman & Co.: *Manhasset, White Plains*—Abraham & Straus—Adam Meldrum & Anderson—Henri Bendel—Boston Store—Bresee's—Carl Company—Crimpers—Edwards—Flahs: *Baldwinsville, DeWitt, Syracuse, Utica*—Erlangers: *Glens Falls*—Franklin Simon—Garber's—Hens & Kelly—Howland's—Korvettes—Luckey Platt—Martin's—McCurdy's—Macy's: *New Rochelle, Smithhaven*—Ritz Tower Hotel—Sears: *Albany, White Plains*—Sibley's—Up-to-Date—Wallace Co.—John Wanamaker.
North Carolina: John Carroll—Franklin Simon—Jordan Marsh—Miller & Rhoads.
North Dakota: Herbst Store.
Ohio: Elder Beerman—Franklin Simon—Gregg's—Higbee's—Hudson's—Jacobson's: *Toledo*—Lamson's—Lazarus—The Leader—May Co.—O'Neil's—The Rappold Co.—Rike's—Robert Hall Village—Shillito's—Stern & Mann's—Strouss'—The Union.
Oklahoma: Vandever's—John A. Brown.
Oregon: Lipman's—Liberty House.
Pennsylvania: B. Altman & Co.—Bonwit Teller—Bethlehem Hotel—The Bon Ton—Boston Store—Carlisle's—Chatlin's—Country Corner—Cox's—Fowler, Dick & Walker—Gimbel's: *Harrisburg, Lancaster*—Lits—Lady Bug: *Allentown, Bethlehem, Broomall*—Oppenheim's—Ormond's: *Lancaster*—Robert Hall Village—Sears: *Allegheny Center*—Schleisner's—Strouss'—John Wanamaker—C. K. Whitner—Zollinger Harned.
Rhode Island: Jordan Marsh—Peerless.
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Tennessee: Cain-Sloan Co.—Franklin Simon: *Memphis*—Loveman's: *Chattanooga*—Sears: *Knoxville.*
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Utah: Joseph Magnin: *Salt Lake City.*
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Washington: Bon Marché—I. Magnin—Liberty House: *Tacoma.*
West Virginia: Stone & Thomas: *Beckley, Charleston, Wheeling*—Jones.
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Puerto Rico: Sears: *Bayamon.*
Canada: Eaton's: *Ontario, Quebec, Nova Scotia, New Brunswick*—The Bay: *Alberta, British Columbia, Manitoba, Saskatchewan*—Holt Renfrew: *Vancouver*—Simpsons-Sears: *Alberta, British Columbia, Ontario, Quebec, New Brunswick, Saskatchewan*—Dupuis: *Montreal*—Ogilvy's: *Ottawa*—Paquet's: *Quebec*—Rosberg's: *Niagara Falls, Ontario*—Sears: *Ontario, New Brunswick*—Syndicat: *Quebec*—Wood Bros.: *Halifax*—Zellers: *Alberta, Ontario.*
Mexico: *Mexico City:* El Palacio de Hierro—Sears: *Insurgentes, Ejercito, Universidad, Ciudad Satelite.*
United Kingdom: Fenwick's: *London, Oxford*—Fortnum & Mason: *London*—Miss Selfridge: *Chelmsford, London (Regent Street), Nottingham, Southampton, Brighton, Watford*—Whitleys: *London*—Bentalls: *Bracknell, Kingston, Ealing*—Lewis's: *Birmingham, Blackpool, Bristol, Hanley, Leeds, Leicester, Liverpool, Manchester*—Debenhams: *Bromley*—Oldrid's: *Boston*—Cavendish House: *Cheltenham*—Arding & Hobbs: *Clapham Junction*—Allders: *Croyden*—Cresta House: *Bradford, Harrowgate, York*—Dingles: *Bristol, Bournemouth, Plymouth, Exeter*—Binns: *Hull*—Mary Lee: *Tunbridge Wells*—Morgan Squire: *Leicester*—Suters: *Slough*—Welwyn Dept. Store: *Welwyn Garden City*—Williams & Griffin: *Colchester*—R. W. Forsythe: *Edinburgh, Scotland*—Lewis's: *Glasgow, Scotland.*
Eire: Munster Arcade: *Cork*—Brown Thomas: *Dublin.*
Denmark: Illum's: *Copenhagen.*
Holland: deBijenkorf: *Rotterdam.*
Australia: Boan's: *Perth*—David Jones, Ltd.: *Sydney, Canberra, Adelaide, Brisbane*—Grace Bros.: *Sydney (Bondi Junction)*—Piggot's: *Toowoomba.*
South Africa: Greatermans: *Bloemfontein, Claremont, Johannesburg, Parow, Springs.*
New Zealand: Arthur Barnett: *Dunedin.*

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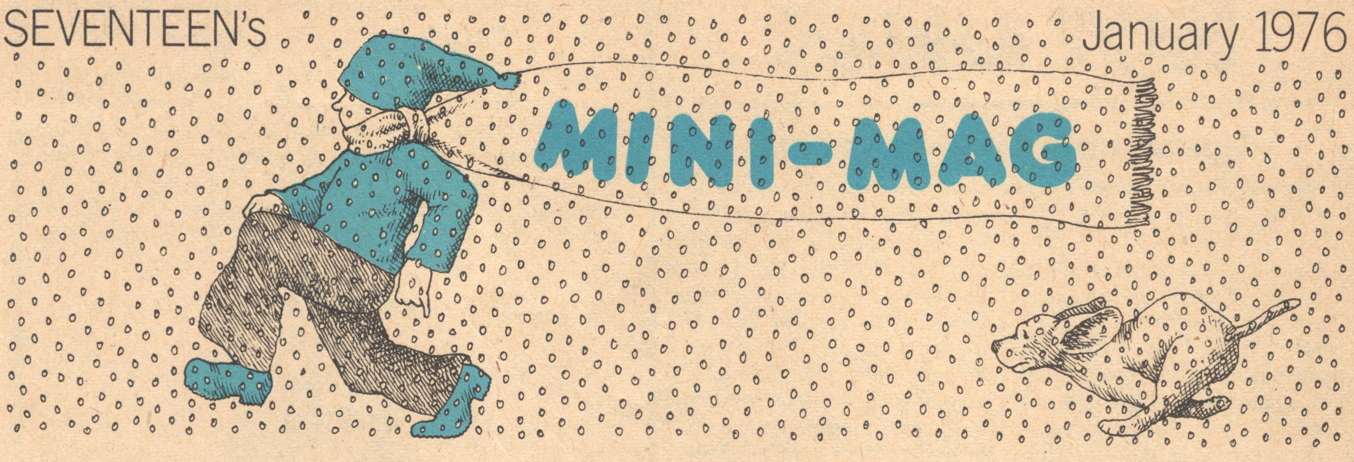
Now you can have clean hair every day of your life.

In between your regular shampoos, a little Clairol Psssssst® Instant Spray Shampoo keeps your hair feeling clean and bouncy. That's too good a feeling to miss. Any day.

SEVENTEEN's January 1976



THE DATING SCENE

Teens are dating more than ever before, according to a recent nationwide SEVENTEEN survey. Ninety-three percent of today's young women enjoy at least an occasional date, as opposed to 51 percent in 1960; and there's general agreement that dating is a lot less formal than it was in the 1950s and 1960s.

That is not to say that anything goes. Most teen women reported, for example, that their dates come to pick them up at home, where parents can meet and chat with them, if only for a few minutes. Curfews still exist (12:30 A.M. is the average for weekends), but close to 75 percent of the respondents go out on school nights, once a taboo.

Most young women continue to appreciate a certain degree of old-fashioned chivalry, such as having doors opened for them or being helped with their coats. But the once rigidly defined sex roles of aggressive male and passive female are slowly being eroded. The overwhelming majority of those who date (93.4 percent) have taken the initiative of calling a boy for a date. They feel freer to suggest activities and will, on occasion, even pay their own way. Said a Michigan teen girl, "Everything is so expensive that most girls don't believe a guy should have to pay for it all."

The practice of going steady has also undergone certain changes. Dating one boy exclusively is becoming a more common practice, but fewer teens are wearing such once-popular tokens as school rings or ID bracelets. Even the term going steady is out of style. As one seventeen-year-old put it, "Nowadays you're either 'dating one person' or 'dating around.' 'Going steady' is no longer in our vocabulary."

Young women are also becoming more individualistic in determining their own sexual code of conduct. Ninety-three percent of the daters acknowledged kissing a guy on the first date. But in a separate survey of SEVENTEEN'S Sounding Board panel, the varied responses to the question "What is going too far?" showed that teens are still unsure and insecure about this delicate subject. For one teen, "anything past kissing" was too much. For another, boundaries were determined by "how long you've been going with a guy, how serious you are, where you are, who's around." Said still another, "if you go farther than you want to go, it's too far."

Significantly, fewer of today's young women see "dating around" or "dating one person" as a dress rehearsal for an early marriage. When Sounding Board members were asked if they wanted to marry someday, they answered with a resounding yes. But many began to add qualifiers: "Yes, if I find the right person, but a career means so much more to me now." Or "Yes, eventually. But first I want to travel, develop my own career. I want to be *ready* to settle down." **—Gini Kopecky**

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Editors: Judsen Culbreth, Annette Capone, Eleanor Fairclough. Design: Barbara Chapman. Illustrations: Ray Cruz.

HOT LINES

Tips on what's going on where

Show and Tell

It's a cat-lover's dream world at the Museum of American Folk Art, New York City, January 13-March 26. Felines, in American paintings, toys, sculpture and crafts, are the stars . . . And at the Museum of Science and Industry, Chicago, "America's Inventive Genius," an exhibit of the contributions to the growth of our country made by scientists, engineers and other innovators . . . Also for the Bicentennial, "U.S.A.: The First Two Hundred Years," at the Scottsdale, Arizona, Center for the Arts.

MUSEUM OF AMERICAN FOLK ART

Cast Call

Start looking for dingbat, meathead and Archie Bunker types. Now your drama club can stage five episodes from *All in the Family*—and from *Maude, Sanford and Son* and *Good Times.* Play scripts are $1.10 each, from Samuel French, Inc., 25 West 45th St., New York 10036.

Sewing Savvy

Keep warm with winter's hottest accessory—the shawl. You and a friend can beat the high prices and make two, easily. Just buy soft, lightweight wool (length should equal width to make a perfect square); fold and cut on the diagonal. Turn the edges under and trim if you like. The newest ways to wear one: as a head wrap, tied in back; as a hood or a muffler, tucked into your coat. Or layer them on: wrap head, neck, shoulders.

Matchmaking

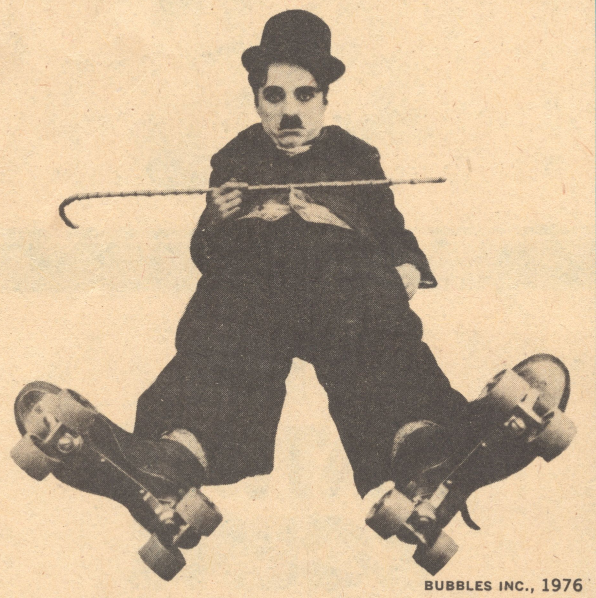
Computerized dating, a '60s fad, is back. They're doing it, with great success, at Indiana, Miami (Oxford, Ohio), Western Illinois (Macomb) universities and the University of Illinois (Urbana). Randy Foster, a graduate chemistry student at Indiana, created the questionnaire and computer program. Write him for info at 1610 Dorchester Dr., No. 70, Bloomington, Ind. 47401. You should be eighteen or over, have 1,000 interested students and faculty approval. About $3 each student; romance not guaranteed.

Mad Medics

If you just can't get enough of the misadventures of Hawkeye and Trapper, get *M*A*S*H Goes to New Orleans* and *M*A*S*H Goes to London* by Richard Hooker and William E. Butterworth (Pocket Books, each $1.50). They're sixth and seventh in the series.

Champs of the Tramp

Teens are rediscovering the films of Charlie Chaplin. You can rent his comic classics, *City Lights, Modern Times* and *The Great Dictator* among others, for your school or community fund-raising fest or just to entertain fellow film buffs. For a free catalog write: rbc Films, 933 N. La Brea Ave., Los Angeles, Calif. 90038. Cost: from $50 to $90 for one-day rentals. They have new releases too.



BUBBLES INC., 1976

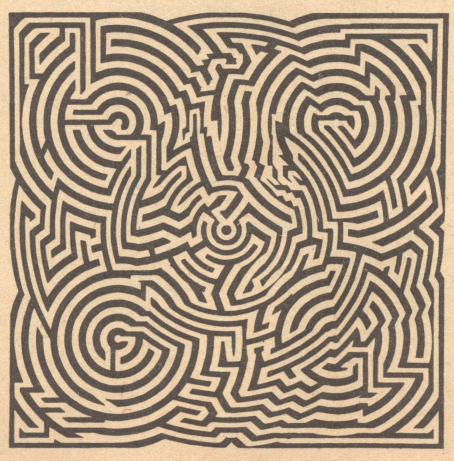
The Real Thing

Seen on the streets: teens are wearing authentic riding gear, hacking jackets, britches, boots . . . genuine cowboy clothes: beaded shirts, fringed jackets . . . and athletic shoes like the pros', in new colors, fabrics.

There's the Rub

Anything that pulls, pinches, presses on or rubs sensitive skin can cause acne, says the American Medical Association. Turtlenecks, shirt collars, backpacks, tight belts and straps are the worst offenders.

Betcha Can't Do Just One



This maze is just one of many from *The Second Great Maze Book* by Greg Bright (Pantheon, $2.50). Start in the middle and aim for the center of the bottom left quarter.

Eureka!.

No more flats or slow leaks—now there's a substitute for air. Look for BykFil, a polyurethane substance injected into bike tires through air valves to form a soft rubber core (about $6.75 per tire) . . . And coming soon, vegetable yogurt. Green Giant Company is now trying out tomato, cucumber, beet and garden salad varieties.

Framed Fashion

Old magazine covers are the latest way to decorate walls. The Gibson girl below is on a 1914 *Saturday Evening Post* cover. It's a wood plaque made from a one-step decoupage kit. Catch other turn-of-the-century posters and prints at hobby shops. Kits by Titan Products, $7.75 and under.

THE SATURDAY EVENING POST
Beginning A Wild-Goose Chase—By Edwin Balmer

Make It Old

Looks like Revolutionary heroine Molly Pitcher, below. The dress was made with one of Butterick's new Bicentennial patterns (4260). Perfect for the school play or as a romantic dress anytime (patterns $1.50 and under).

Exclusive!

The official parka and jacket of the United States 1976 Winter Olympic team, below, were created by world-famous designer Halston. You can order yours, in red, white or blue, from the Montgomery Ward catalog. Quilted nylon parka, $32; wool-blend jacket, $50. Also available: the official pea jacket ($50), leisure suit ($36).

Rap-up

Teens are talking about . . . belt bags . . . liquid silver jewelry . . . ankle boots . . . the Eagles rock band . . . heat lamps to dry frizzy heads . . . singers Patti Smith and Janis Ian (her new album: *Aftertones*).

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HERE'S HOW

Grow a garden of scents. And get into belly dancing

Spring, Now!

You don't have to sit out a cold, drab winter wishing for the scents and sights of spring. Not when you can have a garden of fragrant geraniums on your desk, shelves, windowsills.

Geraniums come in lots of colors, shapes and scents—from spicy (peppermint, ginger, cinnamon) to fruity (apple and apricot). There are over two hundred varieties! Here's how to raise three favorites—rose, lemon, nutmeg (right)—plus tips to stretch the scent. **Set to grow?** Frank Pollach, of the New York Botanical Garden, told us how: Buy your plant or start from scratch with seeds. Soil should be light for ample drainage. An inexpensive mix: 75 percent potting soil, 25 percent sand. Water plentifully from the top early in the day whenever soil is dry. Use all the natural light available. Artificial light can be a sun-substitute: a desk lamp with a 75-watt incandescent bulb or two 40-watt fluorescent tubes in a fixture. Place about two feet above plant; keep on about twelve hours each day. **Rose geraniums** have feathery leaves, woody stems and rose-pink flowers. To make rose-scented perfume, place a thin layer of pure lard on a glass plate; cover with petals and leaves; store in a dark place. Add fresh petals and leaves daily for several days. Then melt lard by heating plate over a low flame. Mix with an equal portion of ethyl alcohol (from the drugstore) and then pour it into a bottle. Tighten cap; store three weeks. **Lemon geraniums** have yellow and green, small, curly leaves. Mash a cup of leaves; use to scent your tub. Spice a cake by putting a few leaves on the bottom of a greased pan. **Nutmeg geraniums** have fan-shaped leaves and long stems—perfect for making a dried bouquet. Tie a bunch and hang upside down in a dry, shady spot. Tuck dried leaves into a stationery box.

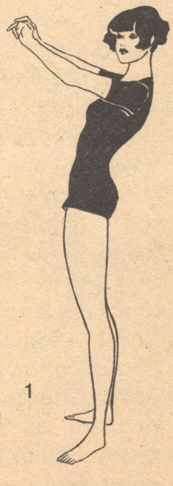
For a free geranium catalog, write Wilson Bros., Roachdale, Ind. 46172. **—Maria DeCaria**

HERB GORGOGLIONE

Beat the Exercise Blahs . . . Belly-dance!

Bored with push-ups, sit-ups and ordinary exercises? Try the exotic art of belly dancing: just the thing for whittling waistlines, slimming hips and stomachs and developing grace and good posture. It's a Middle Eastern dance, thousands of years old. You don't have to hide under any veils; just pull on leotards or loose jeans, turn on the music (try Ravi Shankar) and master these basics. They're from *The Serena Technique of Belly Dancing* (Simon and Schuster, $1.95), coauthored by Serena Wilson, a leading lady in the belly dancing world.

Below, left to right. **The spinal flex step:** 1. Hold abdomen taut; move rib cage forward. Without bending or leaning back, arch your back. You'll feel tension in lower and upper back. 2. Bring shoulders and pelvis forward, bending knees; pull rib cage in. Keep practicing until step is smooth and graceful, but don't overdo at first. Next, **the hip-slide:** 3. Start as in spinal flex. Keep heels on the floor and slide hip out to one side as far as you can so that weight is on the leg of the extended hip. Keep knees slightly bent. Right shoulder should be directly over right foot, left shoulder over left foot. Return to starting position and slide hip out to the other side. Repeat about ten times. Combine all three movements in a slow tempo until you think you've got it. Serena will show you the next step, or sign up for lessons at your local YWCA, health club or gymnasium. And keep practicing!



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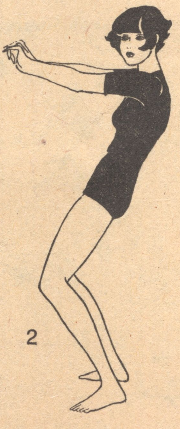

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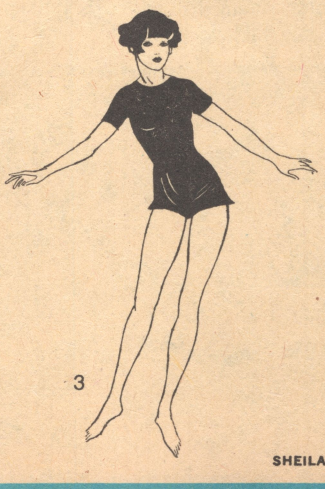

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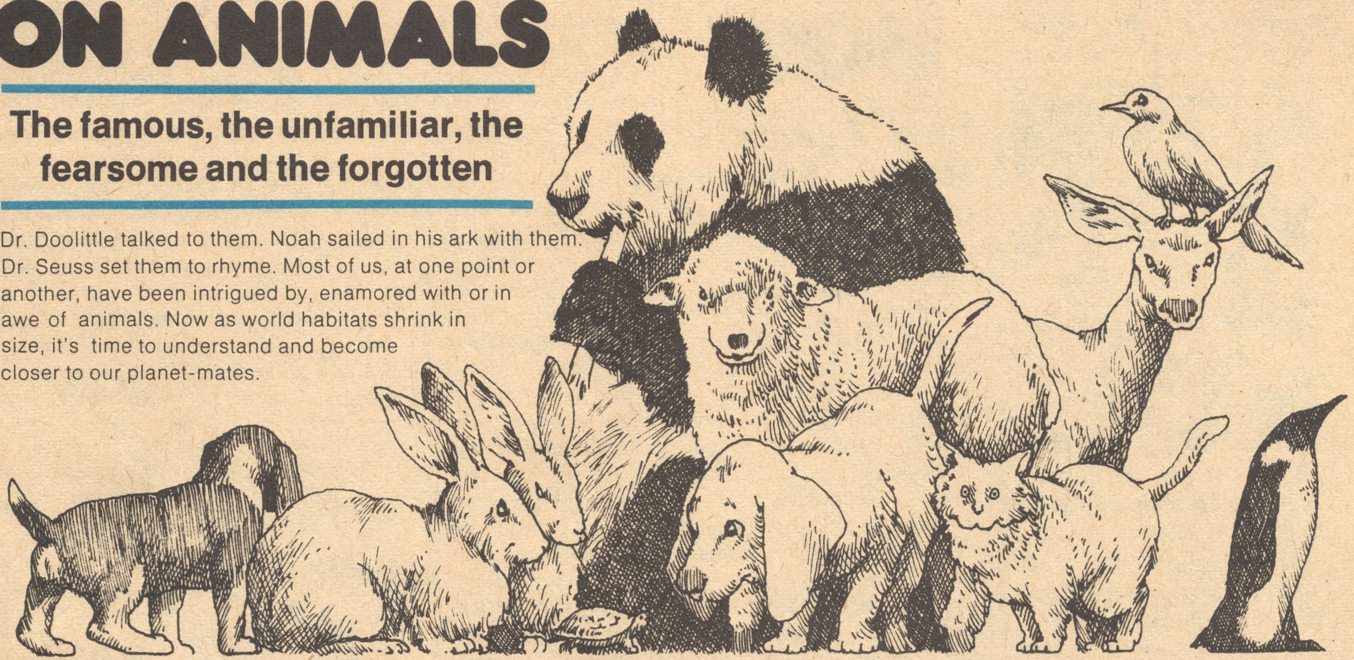
SHEILA CAMERA

FOCUS ON ANIMALS

The famous, the unfamiliar, the fearsome and the forgotten

Dr. Doolittle talked to them. Noah sailed in his ark with them. Dr. Seuss set them to rhyme. Most of us, at one point or another, have been intrigued by, enamored with or in awe of animals. Now as world habitats shrink in size, it's time to understand and become closer to our planet-mates.



Beastly Language

Are animals trying to tell us something?

John Lilly and Joyce Fleming, two experts in the field of animal behavior, think so. And so do marine biologists.

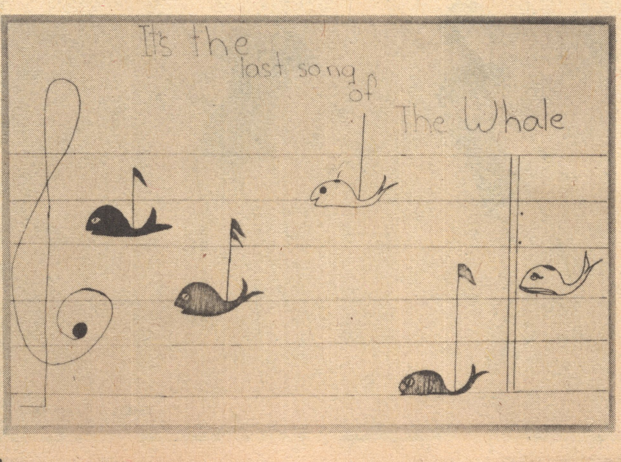
In *Lilly on Dolphins: Humans of the Sea,* Dr. Lilly says dolphins have tried to communicate with people since the time of Aristotle (another dolphin watcher). Lilly claims to have tape-recorded dolphins speaking English sentences and predicts that dialogue will occur between humans and these mammals before 1980.

Researcher Joyce Fleming has been teaching twelve chimpanzees American Sign Language, the communication medium of the deaf. Some of the chimps have vocabularies of as many as 130 signs, which enables them to ask for food or say "I love you." What has amazed Ms. Fleming is the ability of chimps to shuffle signs and come up with startling combinations in coherent sentences. In some cases they've even invented new signs.

According to marine biologists, whales express themselves by whistling. The blue whale's voice can carry a hundred miles underwater and hits a pitch of middle C. Humpbacks make up songs that last from seven to thirty minutes, then repeat a single composition for several hours. The haunting and forlorn sounds have been recorded on *Songs of Humpback Whales* (Capitol).

Although scientists haven't quite deciphered the whistle code, children seem to understand what the whales are saying. See their interpretations through art and poetry in *There's a Sound in the Sea* (Scrimshaw Press, $10.95).

—Denis Hamill


It's the last song of The Whale

Whatever Happened to...

Wonder what became of your favorite animals after their television or movie days were over?

Gentle Ben, the television bear, and Flipper, the famous dolphin, have both retired. They used to swim together in their media days. Today Ben relaxes at Soledad Canyon, near Los Angeles, while Flipper performs in water shows at Miami's Seaquarium.

The last Lassie, also semiretired in Los Angeles, appears occasionally in dog food commercials.

Smokey Bear, symbol of fire prevention, is spending his old age with a companion, Goldie, in the National Zoological Park in Washington, D.C., where Smokey passes a lot of time sleeping.

Old Yeller, of Walt Disney's movie of the same name, died about ten years ago and is buried in the Los Angeles area.

The original Rin Tin Tin (a police dog) also died years ago. His name popped up in the news again during a recent court battle over release of the Paramount movie *Won Ton Ton.*

Elsa, the lion in *Born Free,* died of leukemia in Africa in 1961 and has been memorialized in *Forever Free* (Bantam, 75¢).

Roy Rogers' Trigger (above) is mounted in the Roy Rogers Museum in Apple Valley, California. (The museum manager hates the word "stuffed.")

Fancy camera work gave the 1930s' King Kong his monstrous proportions. In actuality, the hairy beast was only a model, eighteen inches high and made of steel, sponge rubber and rabbit fur. That model is on display in the Hollywood Museum of the Movies in Baraboo, Wisconsin, his final showcase.

—Jean Collins

Brute Force

There's a new underground movement—animal lib. Its goal: to gain humane treatment for all animals.

Peter Singer, in *Animal Liberation* (New York Review, $10), accuses people of "speciesism," a disregard for the rights of other beings outside our own species. According to Mr. Singer, people have forgotten that animals have feelings and are capable of experiencing pain and anguish. Human beings inflict needless suffering on animals by contaminating the environment, using them in questionable research projects and not practicing vegetarian eating patterns.

There's much you can do to raise your animal consciousness. A widespread commitment to cut down or curtail the eating of meat and poultry would reduce demand. Thus, fewer animals would be raised for the table. Another way to get involved is to volunteer your services at a local zoo or animal shelter. You might even gain some exotic friends.

Finally, there are many groups working in the interest of both domestic and wild animals. They need your help. Here's a list of organizations and their special concerns: *Friends of Animals* (hunting, overpopulation, cruelty to farm animals), 11 West 60th St., New York 10023; *Society for Animal Rights* (cruelty), 900 First Ave., New York 10022; *United Action for Animals* (cruelty in research testing), 205 East 42nd St., New York 10017; *American Anti-Vivisection Society* (cruelty in research testing), 1903 Chestnut St., Philadelphia, Pa. 19103; *The Fund for Animals* (cruelty to wild animals), 140 West 57th St., New York 10019; *The American Humane Association* (cruelty to pets, overpopulation), Box 1266, Denver, Colo. 80201; *Rare Animal Relief Effort* (conservation), c/o National Audubon Society, 950 Third Ave., New York 10022; *The Nature Conservancy* (conservation of animal preserves), 1800 North Kent St., Arlington, Va. 22209; *National Wildlife Federation* (conservation), 1412 16th St. N.W., Washington, D.C. 20036. When requesting information, please include a stamped, self-addressed envelope with your query.

Animals We Love To Hate

Many animals are guaranteed to give us the creeps. Think about boa constrictors slithering out of trees in jungle flicks, tarantulas edging up to lonesome cowboys, vampire bats swooping down on sleeping maidens. The spine tingles at the thought. Why?

Perhaps it's because of the eternal conflict between human beings and nature. The power of animals is a reminder of human vulnerability. Alfred Hitchcock's *The Birds* had tremendous shock value because some of those frenzied little birdies looked just like the family canary. That element of resemblance added to the nightmare. A feeling of reality is also what contributed to the success of *Jaws*. It didn't take much to convince moviegoers that a man-eating, boat-chewing and steel-crunching shark could drift in with the tide. That thought was most horrifying.

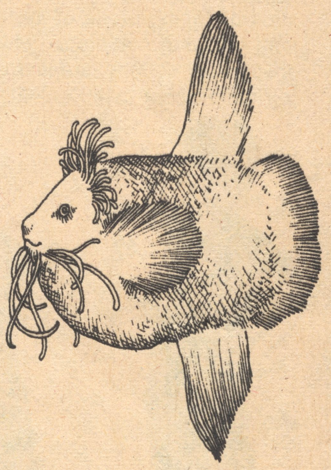
UNIVERSAL PICTURES

You can expect more of the same scare tactics. This year's movie villains (and suggested title spoofs) might be: a killer crocodile ("Croc"), wild dogs ("Paws"), a berserk grizzly bear ("Claws"), angry young ants ("The Stings"), hostile bees ("Buzz") and a whole school of new sharks (one shark menace might be called "Gums"). A radio show in Eugene, Oregon, suggested the ultimate animal horror star—"Gnaws," an eight-hundred-pound beaver.

Strange Critters

Fish swim, birds fly, right? But what about the fish that fly too? Or the mudskipper, which often walks on land using its fins as feet? The animal world has a complete cast of colorful characters whose ways seem almost human at times, sometimes curiously different.

Animal combat techniques often bear a great resemblance to our own. Some fish flash an electric charge to frighten away predators. The frogfish "fishes" for its food. It dangles a curious wormlike filament from its enormous head to entice prey into striking range. And the sharpshooting archerfish gets a bead on flies, then shoots them with a jet of water. Male giraffes spar much like boxers, —but with their heads so that it looks more like necking.



In domestic affairs, male woodpeckers liberated their mates long before men could spell "chauvinism." They excavate the nest and share both incubation and rearing with the females. The male seahorse goes one step further. The female deposits her eggs in her mate's abdominal pouch. After forty to fifty days, father "gives birth" to as many as two hundred infant seahorses while mother goes about her business.

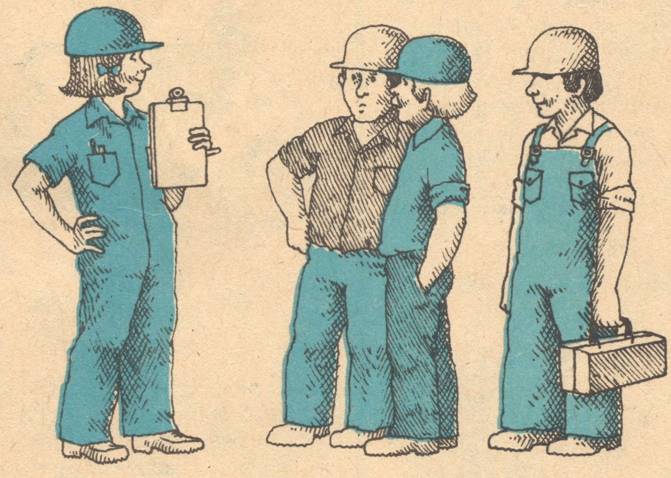
Possibly only the ant has done more to broaden our concept of motherhood. Every ant takes care of the other ants in the colony—they are all mothers in a sense. This display of helpfulness may be part of a genetically transmitted behavior pattern. All ants instinctively know how to do certain things, apparently without being told.

—Meg Bentzel

IMPACT

Bubble gum, gothic novels, judo, more

Labor Days



Early settlers eked out a living by growing their own food, building their own homes, sewing their own clothes. Later on, millions of immigrant workers—many of them children—had to toil long hours in miserable factories to survive. Teens, proud of these long-suffering laborers who shaped our country, are learning more about them: at AFL-CIO Working American festivals in five major cities last fall, young people watched workers demonstrate blue-collar skills and took in a historical exhibit. Look for more such doings across the country in 1976 . . . Meanwhile, you can read up on the work ethic, organized labor, the welfare system. "Working in America" is the theme for this month's American Issues Forum, a Bicentennial study program. Your library has the readings.

Girls who graduate from high school in the seventies may become hardhats instead of homemakers. Their life choices won't be limited to college or office work, since both the women's movement and the tight job market are encouraging young women to pursue opportunities once tabbed "for men only."

Blue-collar employment of women has shot up 30 percent in the last ten years. More than five million women hold such jobs, working as firefighters, police officers, carpenters, electricians, plumbers, truck drivers. Sex stereotypes are going the way of the quarter hamburger.

But in too many junior high and high schools the skilled-trade courses offered to female students are still limited to stenography, typing and homemaking. Carmen Rosa Maymi, director of the Women's Bureau of the U.S. Department of Labor, objects to this and is working for the day when classes like cabinetmaking and machine repair are open to women everywhere.

Last spring the Women's Bureau held awareness conferences in ten major cities. Representatives from industries and unions and vocational guidance counselors were invited to learn about the types of blue-collar jobs women could fill. For example, they can study to be bakers, barbers, tailors, chefs, or apprentice at physical labor jobs in composing rooms, machine tool shops, electronics plants or at construction sites. The skyscraper is the limit!

Ms. Maymi feels that women should not be discouraged, although some trades may not be hiring at present because of economic cutbacks. Apprenticeship programs can take two to four years; by that time, she predicts, the job market will be more promising.

Career pamphlets are available from regional offices of the Bureau of Apprenticeship and Training. Check your phone book or write the Bureau c/o Manpower Administration, U.S. Dept. of Labor, Washington, D.C. 20210, for information.

—Eileen Stukane

Wrapping It Up

Things change. Fads come and go. But teens have been chewing mouth-cramming, big-blowing, face-splattering bubble gum ever since it was invented in 1928. Over five million pieces are sold every day.

The basic square of pink stuff comes wrapped in a small piece of paper printed with the adventures of such characters as the mysteriously eye-patched Bazooka Joe and his friends. (Bazooka Joe is translated into sundry languages for export to fifty-five foreign countries.) The adventures are accompanied by a "fortune"—as sprightly as the one inside your favorite fortune cookie. The comic strips themselves are apparently timeless. Teens still break up over the original jokes, most of which were written in the 1950s (they're recycled every six years).

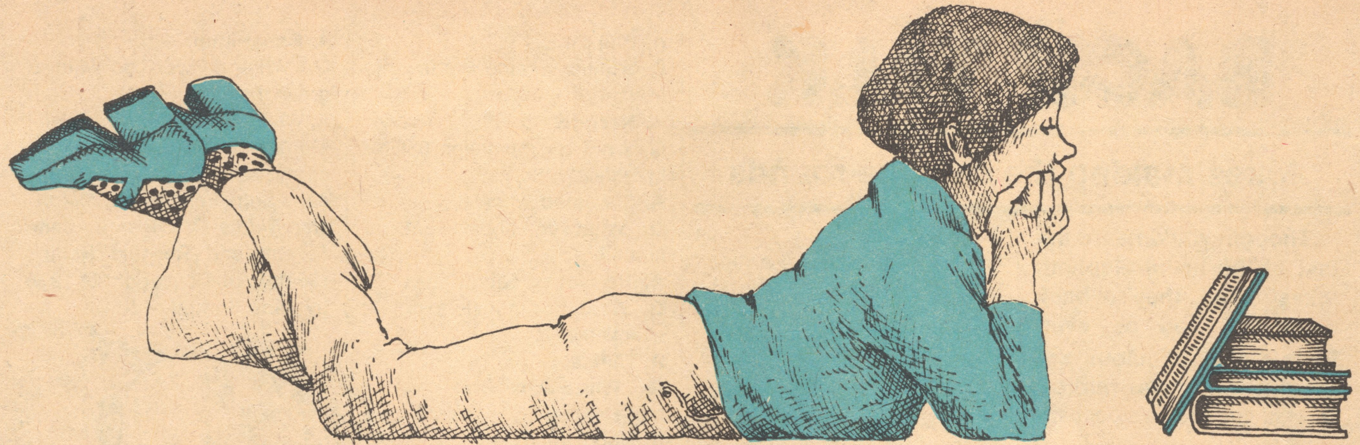
There's a new interest on the bubble gum *card* front. Baseball cards are bigger than ever. But gradually they've been joined by football, basketball and hockey series. And now more satiric cards are replacing the sports ones that used to dominate the trading scene. Wacky Packs, outrageous parodies of commercials and ads, have become enormously popular. Sample: a funky illustration of Polluted Rabid Shave shows a foaming dog about to apply a razor. The industry professes not to understand it, but some observers suggest that the rage for the merciless ad parodies may be an expression of today's kids' skepticism about the barrage of advertising that confronts them daily.

Special picture series have featured Hopalong Cassidy and monster-filled Creature Features. Bilingual strips were tried but didn't go over. There is constant experimentation to capitalize on trends and plug into the right merchandising approach.

Projects in the wind even include a radical step: the introduction of women like Billie Jean King and Chris Evert into the sports card series. But not yet. "When the market is right," says a cautious industry person.

Meanwhile, for firm believers the sticky, juicy, bubbly mass is its own sweet reward.

—Dawn Druley



Novel Ideas

Georgia looked into the piercing eyes of the master of Chesterfield Manor. In that one glimpse, she learned more about his tragic past and the frightening omens for the future than she ever wanted to know. She fled to the door. It was locked!

Sound unbelievable? Not to the millions of readers of that perennially popular form of fiction, the gothic novel. When penned by a mistress of the genre like Victoria Holt or Dorothy Eden, the gothic novel weaves romance and mystery into a story that is hard to put down. Lesser writers continue to churn out enough potboilers to keep presses running, cash registers ringing.

Fans, too, have discovered that writing gothics can be as exciting as reading them. When the *Cincinnati Post* recently ran a do-it-yourself gothic serial, more than 350 readers wrote in episodes and many saw their contributions printed. The ingredients? Take one sprawling, spooky manor or gloomy castle. Introduce a young girl, alone in the world, who arrives to be a governess or companion. Make her courageous but nonetheless terrified (along with the reader) when murders or supernatural events start to happen. Reach a turning point (*never* before the last few pages) when the handsome-but-strange young hero and heroine fall in love.

This formula is nothing new. The gothic *Castle of Otranto* was written two hundred years ago. Its author, Horace Walpole, afraid of damaging his literary reputation, used a pseudonym. So did Louisa May Alcott. Her "blood and thunder tales," as she called them, have been rediscovered and published in *Behind a Mask* (William Morrow, $8.95).

If you have a tale of your own, most publishers of romantic suspense fiction (check your favorite gothics for their names) will read it or a sample chapter. Manuscripts should be typed double-spaced; return postage should be enclosed. One New York editor has this advice for those who want to write gothics: "First *read* plenty of them. Then develop your own plot and have some fun!" **—April Koral**

Bowing In

Thanks to Bruce Lee films and the *Kung Fu* television series, as well as strong interest in self-defense, oriental martial arts—karate, jujitsu, aikido, tai chi chu'an, kung fu and judo—are enjoying a mini-boom, especially among teens. Judo is now the third largest Amateur Athletic Union sponsored sport. Martial arts clubs and schools have special teen classes, and this year the AAU added junior girls' and high school divisions to its national judo championships. Women's judo is expected to be included in the 1980 Olympics.

Though most teens are attracted to classes for the self-defense aspects of the sports, they soon learn that the benefits are farther reaching than just protection. "I am in better control of my body and feel better. Judo gives me a sense of confidence in almost everything I do," says a fourteen-year-old Green Belt, Gwyn Murray, who has been studying for three years. Some credit martial arts with improving their grades in all school subjects by teaching greater personal confidence and concentration.

Aaron Banks, of the New York Karate Academy, says, "Martial arts aren't learned in ten easy lessons. The basics take about six months, then you work up the belt ladder." **—Jeanne Marie Voltz**

Going Up in Smoke

It's happening all over—moviegoers applauding when No Smoking messages flash onto the screen, travelers asking seat-mates to douse cigarettes. Nonsmokers, no longer cowering in the back row, are speaking up for their right to healthy air. As a result, in New York City it's now against the law to puff away in certain public places, such as theaters, supermarkets and elevators. Ten states have passed similar laws. There are no-smoking sections in planes, trains and even restaurants.

The current activism has been spurred by new medical evidence. Every time someone lights up a cigarette, it produces two kinds of smoke: "mainstream," which the smoker inhales, and "sidestream," which drifts up from the burning cigarette. Anyone else in the room breathes this smoke. That's called "passive smoking," and researchers have found the effects can be as devastating as direct inhaling. Which means that the people around a smoker can end up with headaches, coughing fits, sinus attacks, itchy or burning eyes. Not to mention their increased chances of heart and lung disease. As many as 34 million Americans are allergic to cigarette fumes. Can't quit for your own good? How about for a friend's? **—Carol Ann Rinzler**

BACK TALK

Jokes making the campus rounds

Thought you'd heard the last of the awful elephant jokes? Well, they're back again, as bad as ever. Even more ridiculous are the dumb monster riddles.

Q. How do you raise a baby elephant?

A. With a hydraulic lift.

Q. How do you scold a baby elephant?

A. Tusk! Tusk!

Q. Why do elephants lie on their backs with feet in the air?

A. To trip the birds.

Q. Why do elephants wear ripple-soled shoes?

A. To give the ants a fifty-fifty chance.

Q. Why do elephants wear blue sneakers?

A. To keep their white ones clean.

Q. Why do elephants run in herds?

A. So they can buy their sneakers wholesale.

Q. How can you tell if an elephant has been in your ice box?

A. By the footprints in the butter.

Q. How can you tell if an elephant is under your bed?

A. The ceiling is very close.

Q. How do you stop an elephant from going through the eye of a needle?

A. Tie a knot in its tail.

Q. Why does an elephant have a crack in its foot?

A. To carry its library card.

Q. Why do elephants wear sunglasses?

A. With all the elephant jokes around, they don't want to be recognized.

—Janet Toler, 17,
Dearborn, Mich.

Q. What do you say when you meet a three-headed monster?

A. Hello, hello, hello.

Q. What sort of music do mummies like best?

A. Rag-time.

Q. What is a vampire's favorite fruit?

A. Neck-tarine.

Q. What do mummies eat for breakfast?

A. Shrouded wheat.

Q. What do ghosts eat for lunch?

A. Boo-loney sandwiches.

Q. What do monsters eat at snacktime?

A. Things.

Q. Who won the monster beauty contest?

A. Nobody.

Q. What is a monster's normal eyesight?

A. 20-20-20-20-20.

Q. What do you call a clean, hardworking, kind, intelligent monster?

A. A failure.

Q. What would you get if you crossed a mummy with a vampire?

A. A gift-wrapped bat.

Q. What did the boy monster say to the girl monster?

A. I want to hold your hand, hand, hand, hand, hand.

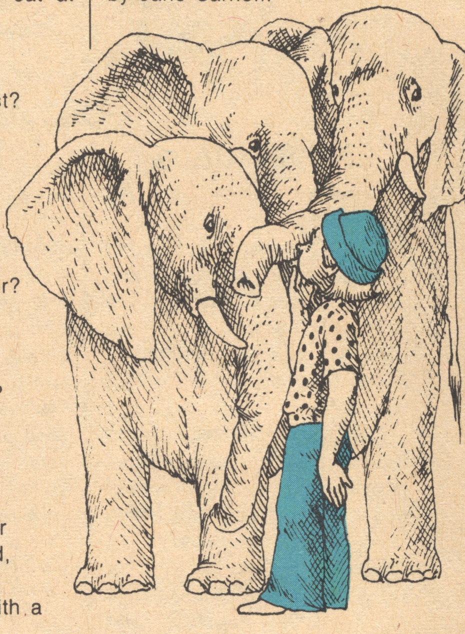
Q. What do you do with a blue monster?

A. Cheer it up.

Q. What do you do with a green monster?

A. Wait until it ripens.

Monster jokes are reprinted by permission of Charles Scribner's Sons from the *1976 Monster Riddle Calendar* by Jane Sarnoff and Reynold Ruffins ($6.95). Text copyright © 1975 by Jane Sarnoff.



ON THE LIGHT SIDE

Meet a man who turns humor into a funny business

George Q. Lewis wants to raise the laughing-stock of America, but the pursuit of sappiness is not always easy. Lewis teaches comedy techniques to budding new comedians at the New School for Social Research in New York. Students work on delivery, timing and composition. Homework assignments might include coming up with ten one-liners, polishing up a monologue or creating a skit. It takes practice to be funny.

"If you don't exercise your funny bone it can wither," says Lewis. "Everyone should use humor all the time. Try making one person laugh every day."

Humor *is* therapeutic. One tip: Laughing three times a day, even a three-second ha-ha-ha is good for you. Air bubbles get into your bloodstream; you feel better and happier. You can also overcome a problem by facing it with tongue firmly in cheek—which may be why comedians tell jokes about their weight or acne or unpopularity. They cheer themselves, as well as the audience.

Lewis also organized the Humor Society of America to keep funny folk active. The society runs a variety of rib-tickling events. Two of the favorites: • Save the Pun Week. There's an "ad-glib" contest in which members battle to squeeze in the most puns in three minutes. The audience spends more time groaning than giggling, though. • Jokers Anonymous. A one-to-one hotline system for those who just have to tell a joke. Listeners pledge not to hang up, no matter how many elephant jokes they hear.

For information on the Humor Society of America or the College of Comedy, write: George Q. Lewis, 74 Pullman Ave., Elberon, N.J. 07740. Lewis has taught the art of laughmaking to Godfrey Cambridge, David Frye and an assortment of gagwriters, stand-up comics and local jokesters. Maybe he can help you crack a smile. **—Janice Kaplan**

NEXT MONTH

Special valentine poll: is romance dead? . . . handling your new freedom to achieve . . . all about volunteering . . . the mini-boom in folk dancing . . . more

The tampon more women trust

Here are some questions and answers about menstrual protection and Tampax tampons. They'll help explain why the word "trust" and the protection of Tampax tampons are linked so closely in the minds of women in over one hundred countries.

What are the facts about insertion?

The Tampax tampon container-applicator makes insertion comfortable and hygienic. Slim, smooth and pre-lubricated, it glides the tampon into proper position —quickly, easily. And unlike plastic applicators, it can be flushed away. Drop it into the toilet. In moments, the paper strips unwind and are as safe to dispose of as two sheets of facial tissue. The Tampax tampon, like its container-applicator, is completely flushable and biodegradable.

Does "absorbency" mean "protection"?

Not necessarily. A tampon can be very absorbent and still not prevent accidents from happening. A "water-glass demonstration" is not indicative of adequacy of protection. Water is not the same as menstrual fluid, nor is the inside of a glass the same as the lining of the vaginal canal or its contours. Tampax tampons are made of softly compressed, highly effective absorbent material. Placed in proper position by its applicator, a Tampax tampon provides more than sufficient protection for normal needs. Unlike some other tampons, it expands in all directions—length, breadth and width—to conform to varied vaginal shapes and sizes so that chance of bypass or leakage is minimal. Upon removal, the Tampax tampon slims itself so that it is as easy and simple to withdraw as it is to insert. The withdrawal cord is chain stitched the entire length of the tampon.

Is a deodorant necessary?

No. When a tampon is used, embarrassing odor does not form. Moreover, deodorants may cause irritations or allergic reactions, even be harmful to delicate tissues. Tampax tampons do not contain a deodorant. Why take chances with something that isn't needed?

Are Tampax tampons more economical?

Yes, indeed. Tampax tampons come in packages of 10's and 40's which cost less or about the same as packages of 8's and 30's of other brands. A lot more protection for your money.

What is the world's most widely used tampon?

Tampax tampons. More women buy Tampax tampons than all other tampons combined because they trust them. Shouldn't you, too?

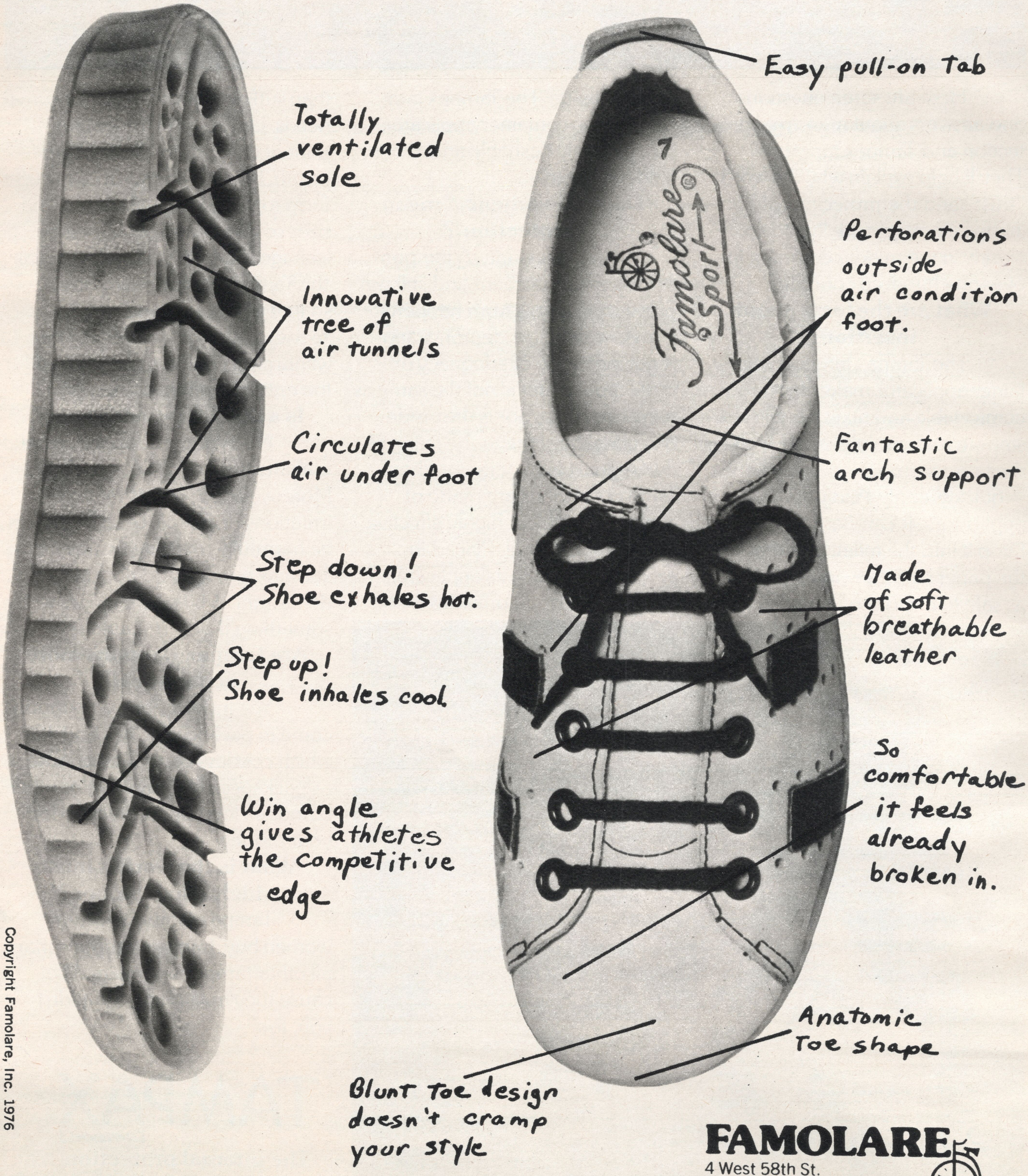
TAMPAX®
tampons

The internal protection more women trust

MADE ONLY BY TAMPAX INCORPORATED, PALMER, MASS.

With the incredible new Famolare® Sport

(the sneaker is officially dead!)


Easy pull-on Tab
Totally ventilated sole
Perforations outside air condition foot.
Innovative tree of air tunnels
Fantastic arch support
Circulates air under foot
Step down! Shoe exhales hot.
Made of soft breathable leather
Step up! Shoe inhales cool.
So comfortable it feels already broken in.
Win angle gives athletes the competitive edge
Anatomic Toe shape
Blunt Toe design doesn't cramp your style
7
Famolare Sport

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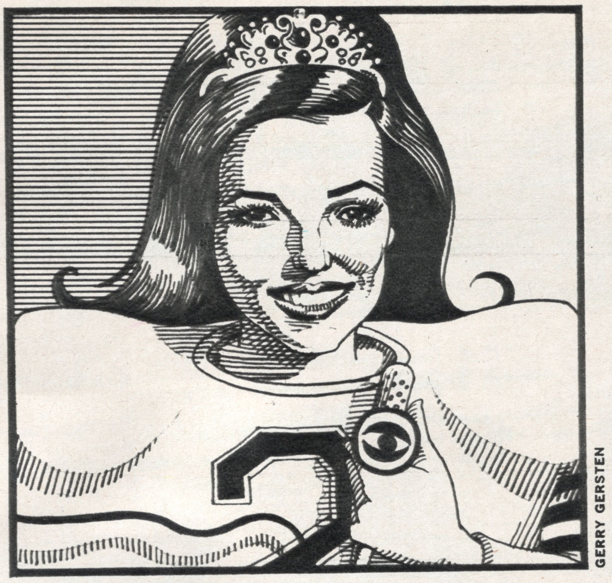
SPORTS

Now It's Ms. America

Makeup and smiles were once her business.
Today she's big on the TV sports beat

by Janice Kaplan



GERRY GERSTEN

All girls, so the myth goes, want to be Miss America. Boys might aspire to be Joe Namath or Mr. President or Hank Aaron, but girls, bless their pink frocks, aspire to the beauty crown.

When Phyllis George was a teenager, she never believed she would be Miss America. She was too active (with a scar on her knee to prove it) and rode a bicycle and swam every day. When she was finally sent from her hometown of Denton, Texas, to the Atlantic City beauty pageant, she wasn't the typical cheesecake-variety contestant. She was the one with the muscular thighs.

Phyllis wasn't a typical winner either. As soon as she was awarded the crown, she dropped it. "It was a great way to begin my reign," she says. "At least people saw that I was human." The Dream Girl of 1971 picked up the crown (demonstrating on national TV that Miss America could *bend*), marched down the runway and has been marching ever since. Most recently, Phyllis left the world of makeup and smiles for the world of fun, games and sweat. America's Ideal is now a sportscaster on television.

Phyllis George is beautiful, no question about that. Her streaky brown hair bounces when she talks, her dimples never go away and her fingernails are always buffed. She's so smoothly put together that after five minutes' conversation with her, you're sure your bra strap is showing and your forehead is breaking out. But Phyllis is also charming and intelligent and cares about what she does. She offers a new image of the woman in sports: the feminine feminist.

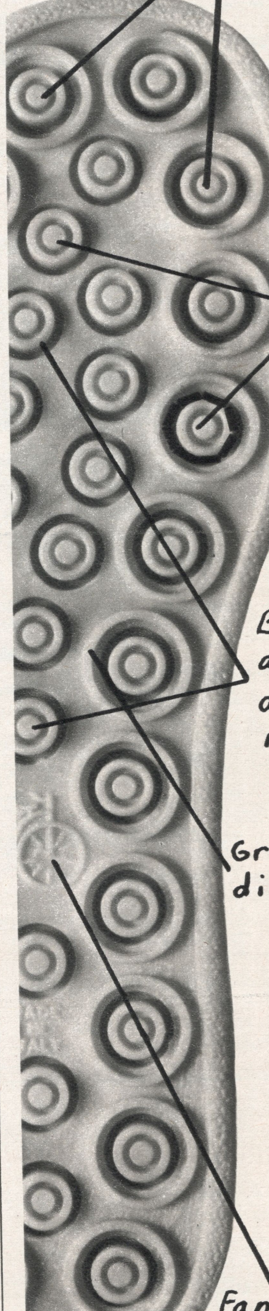
"I'm not a little princess," she says. "I like wearing my beauty-queen gowns at night, but during the day when I'm involved in a sport I can compete and really *perspire*."

There are traces of southern belle-ism left in Phyllis that voice lessons ("I had to get rid of my twang"), acting lessons and several years in New York haven't erased. "I was raised to be a nice person and a happy person, and I still believe in that," she says. She also believes in The Pageant ("The winners are the finest, loveliest ladies in the country") and in maintaining a winsome and somewhat girlish image. But Phyllis doesn't feel she needs any consciousness-raising group, because she's getting along just fine in a hostile, still male-dominated profession.

"I usually don't like female sports reporters," says one veteran football fan, "but Phyllis is okay. She doesn't try to offer an opinion on everything, and she seems to have studied a game before she opens her mouth."

Phyllis grins at that appraisal. She's a self-admitted nonexpert on sports, but she does her homework. No more floating along in pregame parades for her—the morning of a big football contest she's

(continued on page 127)



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Eileen Ford, director of the world's most successful model agency, says:

"Every Woman Can Be Beautiful!"

...and now she proves it, in a thrilling new book that shows you how to discover and perfect your own particular type of beauty!

Beauty, glamour, sex appeal... these are the attributes every girl wants and that every girl can have, if she learns how to make the most of herself! No one knows that better than Eileen Ford, director of the world's foremost model agency. Glamour is her business. Each year she turns newcomers into successful, highly-paid professional models. Thanks to her guidance, Suzy Parker and many other famous models have reached the top.

Now, Eileen Ford offers *you* the same valuable beauty guidance. For she's poured all the techniques she's evolved through the years (including secrets that until now were available *only* to those inside the "charmed circle" of the modeling world) into a wonderful new book. This remarkable volume—*Eileen Ford's Book of Model Beauty*—shows you how to recognize and dramatize your beauty type... how to "do yourself over" from head to toe... how to look and feel your loveliest, not only on special occasions, but every day of your life!

Your Figure Comes First

The first thing a man notices about you is your figure. Is your waistline slim and lithe? Your curves in the right proportions? Your legs and arms trim and shapely? Do you move with poise and grace? If the answer is "yes" on all counts, you have nothing to worry about. If not, Eileen Ford can show you how to make some wonderful changes in your figure that can change your whole life!

To begin with, she shows you how to take your personal "beauty measure." (Don't be surprised if you discover you've been putting the tape measure in the wrong places!) She tells you what the right measurements are for your particular body structure. Then she shows you how to acquire these lovely proportions.

Your Face Can Be Your Fortune

Your complexion comes next. It should be smooth, clear, radiantly alive and healthy—lovely to look at and to touch. It *can* be, with this specific, easy-to-follow guidance from Eileen Ford. She tells you what to do for dry skin, oily skin, or skin that's a combination of both. How to treat skin problems. How to tone up circulation and keep that glowing young look men find so appealing!

Then comes makeup. Once again, you begin with a thorough analysis. You learn how to look at your face through the eyes of a professional beauty expert ... how to recognize and dramatize your best points. Here again, you may be in for a surprise, for a feature that you consider to be a drawback may actually turn out to be a real beauty asset when you learn how to play it up!

Eileen Ford shows you how to "accentuate the positive." She shows you how to glamorize your eyes, how to perfect the shape of your mouth. What lipstick colors will do the most to enhance your type of beauty. How to use makeup tricks known only to the models, to create a complete illusion of beauty that's soft, natural-looking, enchantingly feminine!

There's all this and more—much, much more, in this wonderful new guide to beauty by Eileen Ford. Its advice is candid, up-to-the-minute, wonderfully clear. Between its covers you'll find everything you need to know to become and remain lovelier and more confident... really sure of your looks and your appeal!

Yours FREE for 30 days

Send now for your copy of *Eileen Ford's Book of Model Beauty*. When the book arrives, put it to work for you and follow its guidance faithfully. Within 30 days you *must* see real improvement in your appearance—you must actually look and feel more beautiful—or you may return the book and owe nothing at all.

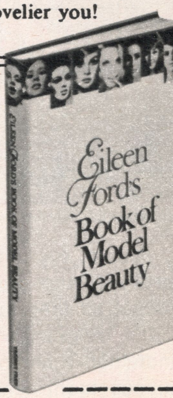
But if you discover that all these wonderful promises are true—that, indeed, this precious fully-illustrated guide to beauty *can* bring you new attractiveness and new self-confidence—simply pay $9.95 plus a small mailing charge, and the book is yours. There's no need to send any money now. Just mail the coupon to: Simon and Schuster, Dept. K-24, 630 Fifth Avenue, New York, N.Y. 10020. Or at your local bookstore.

Do you know...

- How to use the makeup tricks used by professional models who earn from $60 to $120 an hour?
- The "think thin" technique that helps models lose unwanted pounds?
- How simple exercises can actually change the shape of "problem" legs?
- The best and most pleasant way to remove hair from your legs?
- The trick that decreases your waistline size—without a foundation garment, diet or exercise?
- Why you should *never* use a black eyebrow pencil and what color mascara you should *always* use?
- How *sugar* can keep your hair looking lovelier?

These are just a few of hundreds of fascinating beauty and grooming questions answered in *Eileen Ford's Book of Model Beauty*... the complete guide to a lovelier you!

Meet EILEEN FORD—the expert who has turned "average-looking" girls into real beauties—and tells you how in this remarkable new book!



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Yes! I'm eager to try EILEEN FORD'S BOOK OF MODEL BEAUTY. Please send me a copy at once. I must be delighted with the book and convinced that it can help me become more beautiful and more self-confident or I may return it within 30 days and owe nothing. Otherwise, I will send only $9.95 plus mailing costs as payment in full.

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Recognize this face? It belongs to MAUD ADAMS, one of the famous models who learned about glamour from Eileen Ford.

COLLEEN CORBY—another famous model who's reached the top of her profession thanks to the guidance of Eileen Ford.

Close-up

What teens are LOOKING at . . . LISTENING to . . . TALKING about . . . in the world of entertainment

by Edwin Miller

Movie of the Month

THE SUNSHINE BOYS. If you ever had the opportunity to ask Walter Matthau or George Burns what acting's all about, they'd probably suggest that action speaks louder than words and tell you to watch them at work in this gorgeous comedy. There's no need to point out that Matthau and Burns are past masters of their craft. What makes their performances ever more enjoyable, as time slips by, is that glowing theatrical patina they have acquired from working so well for so many years on screen, stage, TV. They're able to draw upon a rich, varied storehouse of experience with which to delight you: perfection of timing, the canny way in which a line is tossed off, the delicate shading of characterization. Adapted by Neil Simon from his own smash Broadway comedy, the movie concerns two retired vaudevillians, a legendary comic team played by Matthau and Burns, asked to pair up one last time for a gala TV special by Matthau's nephew, a distraught talent agent (played by Richard Benjamin). As far as the world at large is aware, they're lovable old-timers whose gags made millions laugh; behind the scenes they cordially detest each other. Directed by Herbert Ross against atmospheric New York backgrounds, this is a wry, touching comedy of character that may become a classic in its own time. PG*

George Burns, Walter Matthau

More Movies

Sarah Jane Varley, Anthony Newley

MR. QUILP. Nineteenth-century readers wept over Charles Dickens's *The Old Curiosity Shop,* as they followed the pitiful saga of Little Nell, an orphan fleeing with her grandfather, a compulsive gambler, from a villainous moneylender, Quilp. You won't cry over this musical centered on Anthony Newley as Quilp: a rambling structure and the innocuous Sarah Jane Varley as its heroine leave much to be desired. G*

Diana Ross

MAHOGANY. Black audiences yearn for characters they can identify with. Not the shady hustlers and strong-arm heroes of the black exploitation films but those who survive the ghetto and compete in the world at large for a place in the sun. Diana Ross has real talent and an onscreen presence that will carry her farther than this popcorn tale of a girl who makes it big as a fashion designer and model. PG*

Carol Kane

HESTER STREET. There are lovely things in this bittersweet movie about poor Jewish immigrants in New York at the century's turn trying to remake themselves according to the demands of the new world: the poignant conflicts, vivid period decor and local color. There are clumsy things too: the artificial accents, obvious stereotypes. But on the whole, it's an absorbing look into an ever-recurring situation. PG*

EVERY MAN FOR HIMSELF AND GOD AGAINST ALL. In the 1820s, a young man appeared in Germany, seemingly from nowhere; his memory a blank, he was given the name of Kaspar Hauser. Who he was and where he came from has given rise to endless speculation by fascinated onlookers, then and now again. This curious and engrossing movie is an eerie, occasionally droll essay about the human condition. PG*

Bruno S.

Babita

A DISTANT THUNDER. Starvation anywhere seems remote if you have enough to eat. But even though director Satyajit Ray's story is focused on a Bengali village in India in the forties, he translates the plight of its inhabitants into a universal, overwhelming experience. Made several years ago but only now released in this country, his haunting, poetic film is still pertinent today. Not rated.

**Motion Picture Association of America ratings*
G: General Audiences. All ages admitted
PG: Parental Guidance Suggested—some material may not be suitable for preteen-agers

More "Close-up" on page 40

It makes a great bath oil.
Pour a little in your bath. You'll feel soft and smooth all over.

It makes a great moisturizer.
Use it after shaving legs to make them soft. Helps prevent dryness.

It makes a great after-sun oil.
After the sun dries your skin, it makes it smooth and soft again.

It makes a great softener.
For elbows, heels and knees. It makes all the rough spots soft spots.

It didn't start out to be an eye make-up remover,

but it sure makes a great eye make-up remover.

It always was, and still is, a baby oil.

But that doesn't mean it can't be good for other things.

Like taking off your eye make-up. It does the job in seconds. And does it better than the leading cold cream.

It's just one of the many things that our pure baby oil does so well.

With Johnson's® Baby Oil, think of all the cosmetics you can do without.

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Hair & Beauty · By Joan Clair

Sure cure for the January doldrums: a new hairstyle. Not the kind that takes hours every week to keep looking good, but a hairstyle that's easy to care for and right for your look and hair type. One new style is the Chinese cut with bangs—good for coarse, full hair. A body perm at the sides can give added fullness and shape. If you like your hair long, free and bouncy, consider shortening and shaping it. For the ultimate in variety, a medium-length cut, tapered to the nape of the neck, can offer endless possibilities. Wear it straight (with just a blow dry), softly curled (with the help of electric rollers) or in ringlets all over the head (using tiny rollers). The key is the cut. The advantage is that you can take care of it yourself.

How to be you, naturally. One of the things I like best about *Nice 'n Easy* is that it doesn't promise to turn you into a ravishing beauty...but it does something nice. It gives hair a silky look, with lots of healthy-looking highlights. It's got built-in conditioners, and really natural-looking color. I guess that's why so many girls who use *Nice 'n Easy* say, "It lets me be me."

An end to the flopped flip. Today's soft, face-framing curls are great, aren't they? But if there's a little humidity in the air...flop. I've turned to hairspray for help, but not the aerosol kind. I use *Final Net,* the non-aerosol fixative, because it really has lots of advantages over aerosols. First, it doesn't contain any aerosol propellants. Secondly, 8 ounces go as far as 24 ounces of aerosol spray. Best of all, *Final Net* sprays just where I want it to. Just a spray before I leave home and my hairstyle keeps looking great all day.

Too-curly girl? Relax! Your natural curls may have been charming when you were younger, but if you're interested in a sleeker hairstyle, *U.N.C.U.R.L.* can help. *U.N.C.U.R.L.* relaxes your natural curls, and it's so easy to use. It comes with easy-to-follow instructions, a bottle of conditioner and lots of other goodies—like a styling comb, two large rollers and a booklet of styling tips.

"I have oily hair," moaned Nora. "How often should I shampoo? And is it damaging to shampoo too often?" Shampoo every day, perhaps with just one sudsing and a thorough rinse. I recommend protein-enriched *Great Body* Shampoo. To keep her hair in top-notch condition after shampooing, Nora uses *Great Body* Instant Conditioner. It builds body and conditioning into hair. If you're like Nora, you should try *Great Body* Shampoo formula for oily hair. I'll send you a full-size bottle if you send your name, address and 25¢ (to cover postage and handling) to *Joan Clair,* P.O. Box 643B, Saddle Brook, N.J. 07662.

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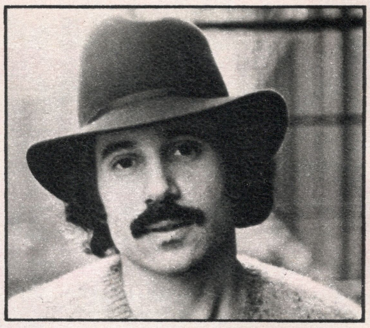
Close-up

continued from page 38

Records

From the wit of Paul Simon to the fancies of Elton John, Art Tatum's jazz



Paul Simon

PAUL SIMON: STILL CRAZY AFTER ALL THESE YEARS (Columbia). The years are wearing well for Paul Simon. Singing better than ever, he has found his center, diamond-hard and clear, reflecting facets of his life experience with perceptive impact. His themes are catchy; his lyrics impart mellow wisdom in *Have a Good Time,* look backward without nostalgia in *My Little Town,* wax wry in *You're Kind.* Phoebe Snow makes an unheralded but sizzling cameo appearance, sharing the rousing gospel-flavored *Gone at Last.* Here's a set destined for the most-played shelf!

ELTON JOHN: ROCK OF THE WESTIES (MCA). Elton John cultivates the popular image of a bespectacled imp of the keyboard, yet his ballads are often edged with black. Lyrics—all but one of the current batch are by Elton and partner Bernie Taupin—often deal with the seamy side, but they're belied by a band that sustains an exuberant beat. *Feed Me; Hard Luck Story; Street Kids; Billy Bones and the White Bird* show Elton in top form.

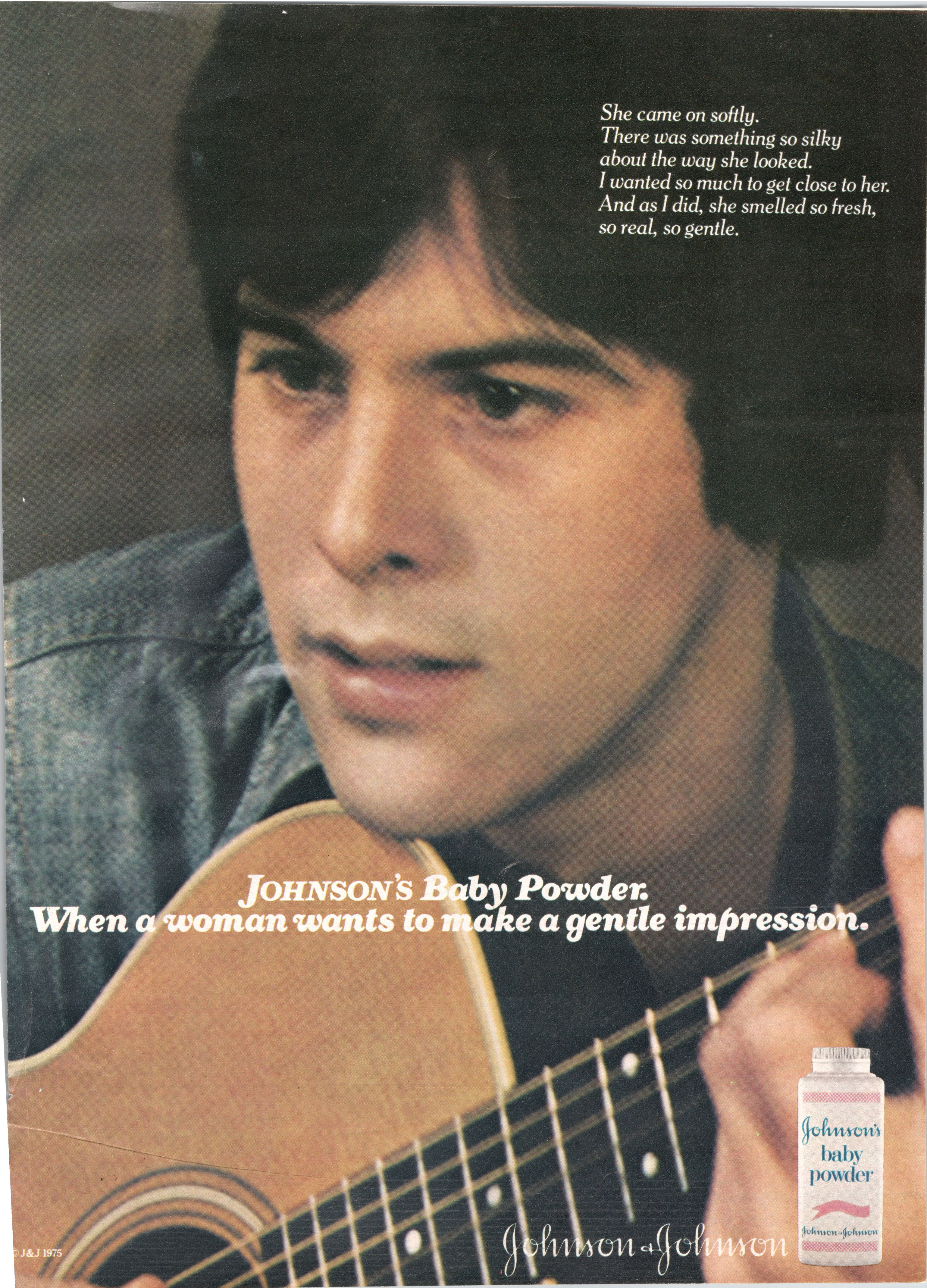
LINDA RONSTADT: PRISONER IN DISGUISE (Asylum). Her voice as clear as a bell, Linda strikes vocal gold with this collection in the country and western vein. Although less elaborate arrangements would have created more striking statements, she infuses her ballads with urgent conviction. In the rollicking strains of *Love Is a Rose,* the poignant *Hey Mister, That's Me on the Jukebox,* the tenderly romantic *Roll Um Easy,* she's steadily improving her art.

Choice Cuts

RUSH: CARESS OF STEEL (Mercury). Headlong pace, fantasy lyrics, a razor-edged rock eruption! CHARLESTON (Columbia). James P. Johnson compositions, performed by Dick Hyman. Lighthearted nostalgia. LISZT: MEPHISTO WALTZ NO. 1 AND OTHER WORKS (London). Gorgeous tone poems. Solti, Orchestre de Paris. GUTHRIE THOMAS I (Capitol). Footloose and homespun, a guitar-playing balladeer with gruff appeal; *Traveling Man.* PROKOFIEFF: ALEXANDER NEVSKY (RCA). The dramatic, exciting film score performed by Ormandy, The Philadelphia Orchestra. SILVER CONVENTION: SAVE ME (Midland). Soul music, smooth and creamy, from a band based in Munich, Germany. BRAHMS: PIANO CONCERTO NO. 2 (Philips). An enraptured interpretation played by Alfred Brendel. Haitink conducts. HOUSTON PERSON—'75 (20th Century/Westbound). Person's glittering sax in rousing rock.

THE TATUM SOLO MASTERPIECES (Pablo). Hearing pianist Art Tatum's staggering virtuosity for the first time or the thousandth, there's always the feeling of experiencing a once-in-a-lifetime thrill. With his genius, the prodigious jazz master synthesized all styles in his melodic runs and improvisations as he traversed such evergreens as *Lullaby in Rhythm; Stardust; You Go to My Head.* The multi-sided reissue includes over a hundred selections, recorded more than twenty years ago.

More "Close-up" on page 42



She came on softly.
There was something so silky
about the way she looked.
I wanted so much to get close to her.
And as I did, she smelled so fresh,
so real, so gentle.

JOHNSON'S Baby Powder.
When a woman wants to make a gentle impression.

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powder
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Woolite costs just pennies a wash. One capful in your basin... ¼ cup in your machine, safely cleans fine washables in cold water.

Woolite gives you handwash safety—no shrinking, stretching, or fading—for your fine washables, in the basin, or in the machine.

**You'll look better–
You'll feel better–
in the clothes you
wash in Woolite.**

Close-up

continued from page 40

Show Bits

Double takes and diversions

FACE TO FACE WITH HISTORY. The late president John F. Kennedy said, "The story of the Adams family runs like a scarlet thread of moral courage and strength of character through the whole fabric of American history." John Adams, our second president, succeeded George Washington in 1797 and was first to occupy the White House in 1800. John Quincy Adams became sixth president of the United States in 1835. Then there was Henry Adams, who published *The Education of Henry Adams* in 1906. Watch all thirteen weekly hour-long episodes of *The Adams Chronicles 1790-1900,* which premieres on the PBS-TV network the week of January 20. The series draws upon more than 300,000 pages of journals, diaries and letters bequeathed to the Massachusetts Historical Society. It dramatizes highlights from the lives, public and private, of four generations of Adamses. Produced by WNET/New York, the five-million-dollar project was six years in the making, occupying nine playwrights, five directors, a mammoth cast headed by George Grizzard and Kathryn Walker. *The Chronicles* aims to entertain you with the human side of history, showing what we thought about our leaders in the past, how we might view them now.

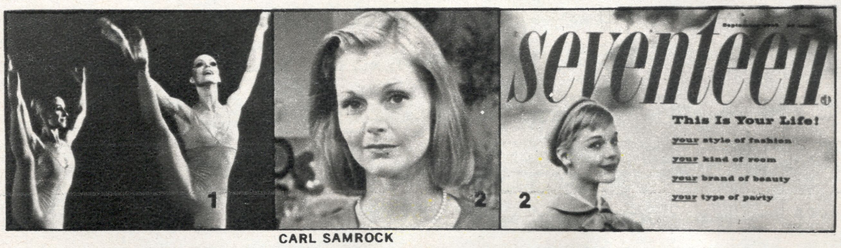
COVER GIRL. Carol Lynley, one of the most popular models ever featured in the pages of SEVENTEEN, was a cover girl twenty years ago when she was fourteen. The next year she made her Broadway debut, before becoming a movie star. Recently she was in Manhattan again, onstage in *Absurd Person Singular,* a diverting English comedy of love and marriage, social climbing and driving ambition.

LONG LAUGH. In *Jonathan Winters Presents Two Hundred Years of American Humor* (NBC-TV, January 21, 8:00-9:00 P.M. ET), the indefatigable comedian will race through American history for laughs, playing some twenty-four characters ranging from pilgrims to astronauts. At one point he appears as Buffalo Bill, supported by Chief Earl Old Person of the Montana Blackfoot tribe, who has bestowed on Winters the honorary title Chief Morning Eagle for his work on behalf of American Indians.

ALL-AROUND WHIZ. Geoffrey Holder doubled as director and costume designer for *The Wiz,* Broadway's delightful all-black musical fantasy based on *The Wizard of Oz* that has proved so popular with teens. He's at work again, choreographing crowd scenes set in old Jamaica for *The Blarney Cock,* a swashbuckling pirate movie starring Robert Shaw. In addition, he appears as a knife-thrower who liberates a band of buccaneers from prison. Trinidad-born, Geoffrey also writes, cooks, paints, dances, sings, delivers radio and TV commercials in a deep bass.

ON YOUR TOES! *Dance in America,* part of the Great Performances series on the PBS network, will debut January 21 (9:00-10:00 P.M. ET) with New York's City Center Joffrey Ballet presenting *Trinity.* The monthly one-hour specials celebrate the unique choreographic vision and style that mark American dance.

BEHIND THE CAMERA: If you've ever pondered a career in films, read *Women Who Make Movies* by Sharon Smith (Hopkinson and Blake, $9.95, cloth; $5.95, paper). Actress Lillian Gish once called directing "no career for a lady," but many keep trying, as this account of women moviemakers here and abroad, past and present shows.



CARL SAMROCK

1. Dancers Diane Orio, Rebecca Wright of the City Center Joffrey Ballet in "Trinity." 2. Actress Carol Lynley on Broadway lately and as our September 1956 cover girl. 3. Theatrical man of parts Geoffrey Holder. 4. George Grizzard, Kathryn Walker in "The Adams Chronicles"

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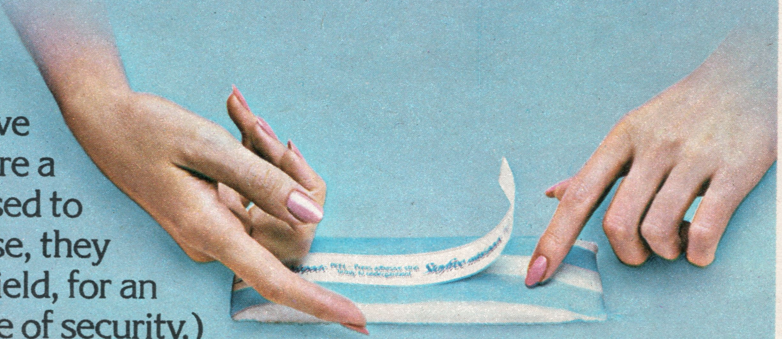
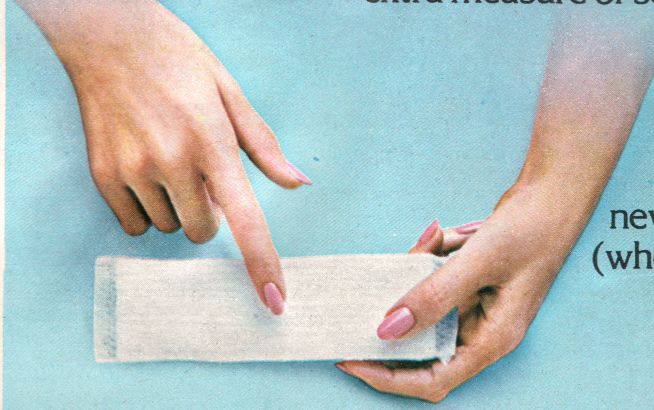
Now STAYFREE Mini-Pads have a much wider adhesive strip than they used to, so they stick even more securely to your panties.

New, wider adhesive strip.

Now STAYFREE Mini-Pads have moisture repellent sides, so they're a lot more absorbent than they used to be, but not one bit bigger. (Of course, they still have our blue protective shield, for an extra measure of security.)



Even greater protection.



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Now STAYFREE Mini-Pads, the original beltless mini-pad—for when a full-sized napkin is too much, or a tampon alone isn't enough—are, quite simply, better than ever.

NEW IMPROVED
Stayfree
absorbent mini-pads
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Now, better than ever.

Before you consider that belted, bulky big-sweater, consider your toothpaste.

Your mouth can tell more about you than a store full of fashions. Because attractiveness begins with white teeth and fresh breath. And Close-up® toothpaste helps give you both. Its unique red gel has gentle whiteners and a powerful mouthwash. Together they work to give you the whitest teeth and fresh breath. Those are basic, like clean hair and healthy skin.

That big-sweater may turn his head. But don't forget to put your money where your mouth is. He'll love you for it.

Put your money where your mouth is. Buy Close-up.

Close-up
Super-Whitening Toothpaste and Mouthwash in One
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lemon musk
STRAWBERRY MUSK

Come into our garden and sample all of our forbidden fruits. We want you to experience all ten of these treasured fragrances for yourself in this special $1 introductory offer; a purse-pak sample collection combining the sweet innocence of a country garden with the subtle, sultry essences of musk to let you tease and tempt in a special way.

$1. Scented Oil Offer

The Forbidden Fragrances Collection

Herbal Summer • New Mown Hay • Sensual Musk • Summer Rose • Mystic Musk
Honey Dew • Wild Strawberry • Lemon Musk • Green Apple Blossom • Strawberry Musk

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Orders not accompanied by payment will not be processed

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Earth Born
natural pH balance shampoo.
It's different and it's non-alkaline!

Earth Born Natural pH Balance Shampoo
NON-ALKALINE
OILY HAIR
8 FL.OZ.
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OILY HAIR
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NORMAL HAIR
8 FL.OZ.
Apricot Essence
Earth Born Natural pH Balance Shampoo
NON-ALKALINE
DRY HAIR
8 FL.OZ.
Avocado Essence

Earth Born is more than a pretty fragrance. More than just a gentle shampoo. The unretouched photo shows what happened when the pH test paper was dipped in Earth Born. It didn't turn the paper dark. Proof Earth Born is low pH and non-alkaline.

Earth Born restores your hair to its natural pH balance. Leaves it cleaner, stronger, bouncier.

One of the four fresh fragrances is right for your hair type. Strawberry or Green Apple for oily, Apricot for normal, Avocado for dry. All different! All non-alkaline!

TEENWORK

Free for All

A grab bag of your ideas and impressions

Night Flight

It was a crystal night, and as I stood at the top of the hill, the glow of the streetlight scattered and glittered on the fresh, unscarred snow.

Some crazy impulse had drawn me here. I brought no friends, just an old sled, a remnant of a childhood that had spun away.

There was no sound but the breeze occasionally clacking the barren cottonwood branches.

I hadn't been here in a long time—or maybe it was never.

The sharpness of the twine rope penetrated my mittens, but I didn't mind. Climbing onto the sled, I gazed down at the hill before me. I pushed off . . .

In a moment the ride was over, the whoosh and roar of the wind, the sting of the icy wet glitter and the easy spinning stop.

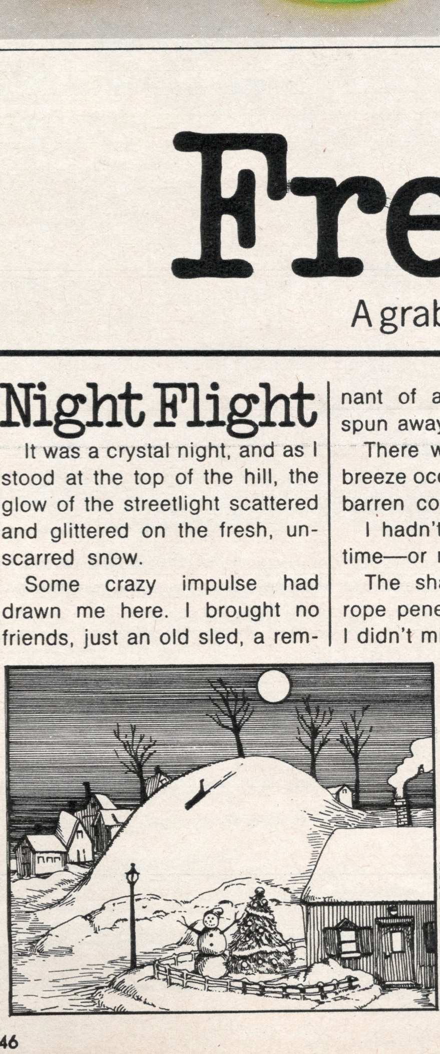
It was natural to laugh then, for it all came back—the speed, the flying, the wet, the cold, being a kid. Snow angels, forts, snowball fights, the black eye from the ice ball and the snowman the neighborhood joker pushed over.

All there, to touch, to savor, to enjoy.

And then it was gone, only a wind-slapped memory.

The trudge uphill was forever. I slid down again for old times' sake. But it wasn't the same.

—Mary L. Price,
Mason City, Iowa


DOUGLAS JAMIESON

Hang-ups

If you're a pack rat like me and hate to throw out all those Christmas wrappings after the holidays, here's an idea for using them up: I cut out the prettiest designs from used wrapping paper and glue them to shirt cardboard that has been backed with colored paper. I trim the cardboard around the designs, coat each completed piece with clear shellac and punch a small hole at the top for threading with ribbon. Small cutouts can be combined into mobiles; larger ones make lovely tree ornaments for a merry, thrifty Christmas in 1976.

—Mary Beth Hadfield,
Northampton, Mass.

Vigilance

The moon . . .
A white spotlight
That my angel can use
To catch me at midnight
mischief.

—Joan Saunders,
Brooklyn Park, Minn.

Collect Call

The Chacker family phone bill for my freshman year at college was approximately $500.

For me, adjustment that first year was difficult in every way. For one thing, I went from a large high school to a small college campus. For another, a girl leaving home should know how to survive without Mom's clean towels and broiled lamb chops. I couldn't do either.

The other girls in my dorm were no help, mainly because though we had the same problems, we didn't dare admit it.

In retrospect I know what I went through was a pure case of homesickness. And it is a real, honest-to-goodness emotion that strikes fiercely and without warning. It even haunts your happy moments, saying, "Why are you laughing? Wouldn't you much rather be at home, with your friends . . . your family . . . in a familiar setting . . . with people who know all about those crazy things you did the night of the senior prom?"

Only two things seemed to help me then—calling home and going home. My first phone call to my parents sounded like this:

"H-h-hi, M-m-om." (Catch in voice.)

"Hi, honey. How are you?"

"O-h-h, ev-verything is g-going ok-kay." (Oops, the act was over. I burst into tears.) "I want to come home, I hate it here. It's so small, I don't know anyone, the food is terrible, and besides, I forgot my pillow."

"Is that all that's wrong? Oh, baby, sure, come home for the weekend and we'll talk about it."

"Oh, Mom, you're the best. Why did I leave?"

Three years later, I am a well-adjusted junior, and I only cry when everything piles up or I have too much to do. The family phone bill hasn't improved much, though. It takes a long time to tell my parents all the good things that are happening.

—Meryl Chacker,
Elkins Park, Pa.

Field of Bottle

Velvet-smooth liquid oozed onto the tired meadow of limp, straggly hair, encircling and trapping every strand of frizz. Its golden tongue licked avariciously every morsel of dirt. Then it leaped up in a frenzy of ebullient white bubbles, like a thousand soldiers unleashed at full strength. Long well-groomed fingers came to the aid of the combatants, spreading their sunshine message of cleanliness, making the hairs squeak out in surprise. At last, water trickled through the strands, washing the shiny bubbles down the drain in a gleeful parade. The capful of shampoo had won again.

—Brigitta Bankuti,
Montreal, Quebec

Classroom

Someone is
cracking spearmint and
perusing day-old newsprint.
Somewhere near
the front is
a black-eyed Russian
who rarely really sees me,
his eyes too deep for
surface details.
Once on a cold morning
a pipe smoker
passed who
tasted of dark rooms
and love.
I meant to write a story
about him.

—Jean Marie Ruiz,
Los Angeles, Calif.

Stringing Along

While using white glue one day, I came up with a way to make beads out of it. Dab bits of glue on a sheet of waxed paper and let dry. Then string them together with thread—the needle goes through easily. The results will look a lot like puka shell jewelry!

—Leslie Santolla,
Rochester, N.Y.

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It does even more than detangle your hair. The unretouched photo shows what happened when the pH test paper was dipped in Earth Born. It didn't turn the paper dark. Proof Earth Born is low pH and non-alkaline.

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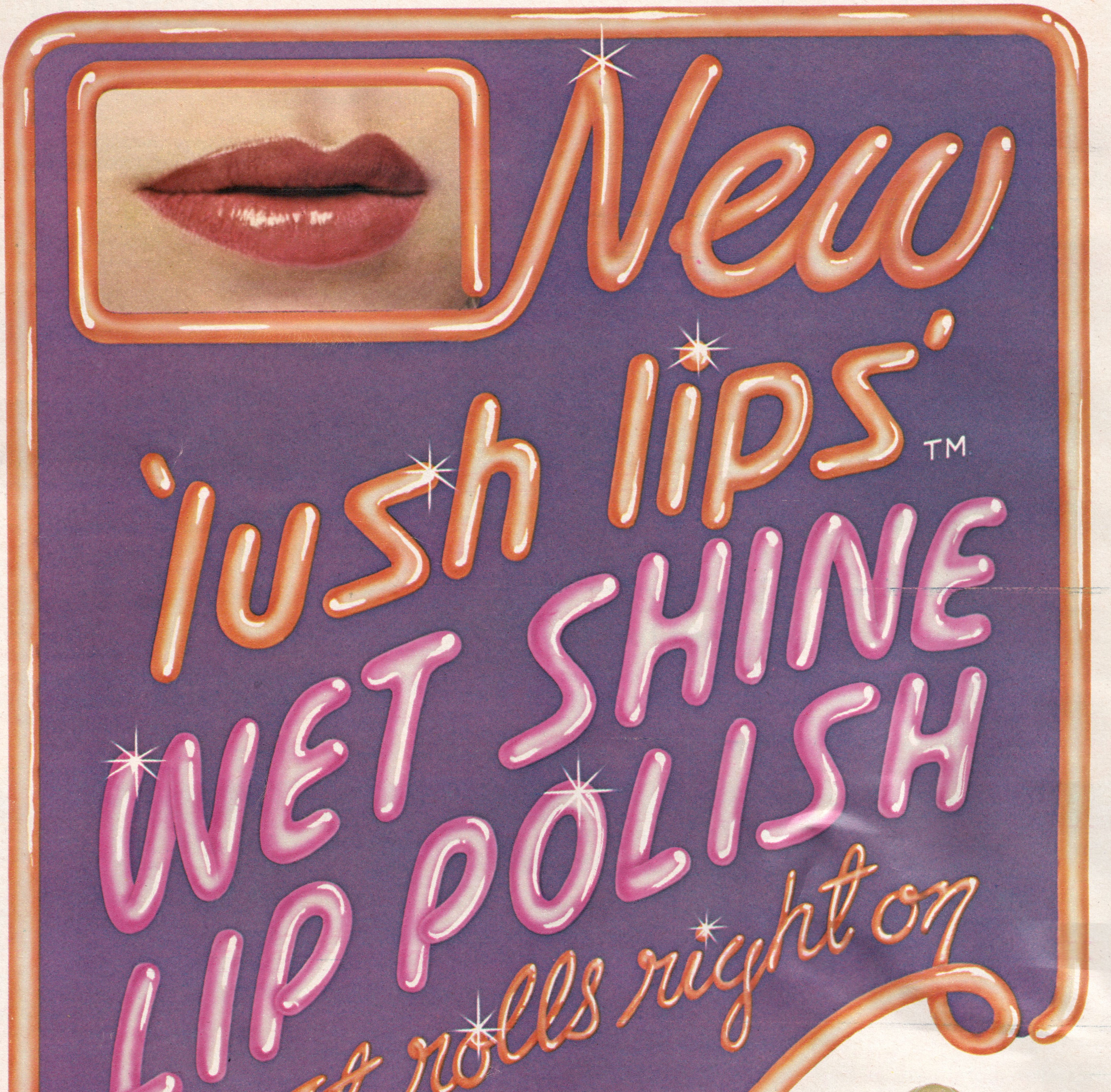
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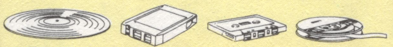

257204	COLUMBIA	ANDY WILLIAMS The Other Side Of Me
257402*	CAPITOL	GLEN CAMPBELL RHINESTONE COWBOY
255638	A & M	THE CARPENTERS HORIZON
255190*	EPIC	MINNIE RIPERTON Adventures In Paradise
246942	COLUMBIA	NEIL DIAMOND SERENADE
255125*	EPIC	CHARLIE RICH Everytime You Touch Me (I Get High)
251553	MCA	ROGER WILLIAMS I Honestly Love You
257246*	EPIC	JOHNNY RIVERS NEW LOVERS AND OLD FRIENDS
254029	A&M	RICK WAKEMAN — The Myths & Legends Of King Arthur & The Knights Of The Round Table
256230*	BARNABY	RAY STEVENS MISTY
239939	COLUMBIA	WALTER CARLOS SWITCHED-ON BACH II
247718*	EPIC	TAMMY WYNETTE WOMAN TO WOMAN
239525	COLUMBIA	BARBRA STREISAND THE WAY WE WERE
254920*	A&M	CHUCK MANGIONE CHASE THE CLOUDS AWAY
208868	COLUMBIA	Johnny Cash Portrait Greatest Hits II
249888*	PARROT	TOM JONES SOMETHIN' 'BOUT YOU BABY I LIKE
249631	ABC	BOBBY VINTON MELODIES OF LOVE
254102*	ABC DOT	FREDDY FENDER BEFORE THE NEXT TEAR DROP
110262*	MERCURY	THE PLATTERS Encore of Golden Hits
252486†	CAPITOL	THE BEST OF BUCK OWENS VOLUME V
246249†	PROJECT 3	Enoch Light & The Light Brigade Big Band Hits of The 30's VOLUME 2
248724†	AVI	LIBERACE'S GREATEST HITS
253674†	EPIC	The Best Of George Jones A PICTURE OF ME (WITHOUT YOU)
251876†	EPIC	MICHAEL MURPHEY Blue Sky • Night Thunder
256586†	ABC DOT	JOE STAMPLEY'S GREATEST HITS VOLUME 1
256602†	KAMA SUTRA	SHA NA NA SHA NA NOW
256560	A & M	CAT STEVENS GREATEST HITS
258111*	EPIC	LABELLE PHOENIX
255083	LONDON	Z Z TOP FANDANGO
255950*	ABC	DON WILLIAMS You're My Best Friend
250456*	COLUMBIA	JOHNNY MATHIS The Heart Of A Woman
251447*	ARISTA	MELISSA MANCHESTER MIDNITE BLUE
251348*	ARISTA	GIL SCOTT-HERON & BRIAN JACKSON MIDNIGHT BAND
253641†	COLUMBIA	SONNY JAMES A Little Bit South Of Saskatoon Little Band Of Gold
251355†	UNITED ARTISTS	FERRANTE & TEICHER BODY & SOUL
255166†	MCA	JERRY JORDAN Phone Call From God
252445†	CAPITOL	THE LETTERMEN All Time Greatest Hits
256297†	ABC DOT	NARVEL FELTS RECONSIDER ME
257436†	MCA	GARY STEWART YOU'RE NOT THE WOMAN YOU USED TO BE
258285†	COLUMBIA	ANDRE KOSTELANETZ Never Can Say Goodbye
258277*	HI	AL GREEN IS LOVE
255612	ABC	THREE DOG NIGHT Coming Down Your Way
258293*	KAMA SUTRA	The Charlie Daniels Band NIGHTRIDER
249771	BELL	TONY ORLANDO & DAWN PRIME TIME
256453*	WAR	WAR The World Is A Ghetto

SELECTIONS WITH TWO NUMBERS ARE 2-RECORD SETS OR DOUBLE-LENGTH TAPES, AND COUNT AS TWO SELECTIONS — WRITE EACH NUMBER IN A SEPARATE BOX

232603-232604*	BUDDAH	DICK CLARK 20 YEARS OF ROCK 'N ROLL COUNTS AS TWO
251421 251422	POLYDOR	TOMMY ORIGINAL SOUNDTRACK OF THE MOVIE COUNTS AS TWO
256594* 256595	EPIC	POCO THE BEST OF POCO COUNTS AS TWO
216655 216656	COLUMBIA	JOHNNY MATHIS All-Time Greatest Hits COUNTS AS TWO
252361* 252362	CAPITOL	BEACH BOYS ENDLESS SUMMER COUNTS AS TWO
233007† 233008	PARAMOUNT	THE BEST OF THE MILLS BROTHERS COUNTS AS TWO
247072† 247073	COLUMBIA	THAT'S ENTERTAINMENT ANDRE KOSTELANETZ COUNTS AS TWO
255489† 255480	BUDDAH	PAUL ANKA This Is Anka COUNTS AS TWO
257345	CAPITOL	HELEN REDDY No Way To Treat A Lady
257089*	COLUMBIA	WILLIE NELSON Red Headed Stranger
256644	COLUMBIA	RAY CONNIFF Another Somebody Done Somebody Wrong Song
255901*	COLUMBIA	MAC DAVIS BURNIN' THING
256099	A & M	THE CAPTAIN & TENNILLE Love Will Keep Us Together
256149*	BLUE THUMB	POINTER SISTERS STEPPIN'
240069	MF	REDD FOXX REDD FOXX AT HOME
256495*	MCA	LORETTA LYNN Back To The Country
246843	COLUMBIA	VLADIMIR HOROWITZ NEW RECORDINGS OF CHOPIN
256032*	A & M	BILLY PRESTON IT'S MY PLEASURE
232561	COLUMBIA	ANDY WILLIAMS Greatest Hits, Vol. 2
249565*	MCA	NEIL SEDAKA SEDAKA'S BACK
246736 246737	UNITED ARTISTS	BOBBY GOLDSBORO'S 10th ANNIVERSARY ALBUM COUNTS AS TWO
235093 235094	UNITED ARTISTS	SHIRLEY BASSEY Live At Carnegie Hall COUNTS AS TWO
236604 236605	MCA	SONNY & CHER Live In Las Vegas, VOL. 2 COUNTS AS TWO
249789 249780	THRESHOLD	THIS IS THE MOODY BLUES COUNTS AS TWO
248591* 248592	COLUMBIA	MITCH MILLER'S GREATEST SING ALONG HITS COUNTS AS TWO
212654 212655	COLUMBIA	BOB DYLAN Greatest Hits, Vol. 2 COUNTS AS TWO
252841 252842	London Phase 4	MANTOVANI All Time Romantic Hits COUNTS AS TWO
255182* 255183	CAPITOL	BEACH BOYS Spirit of America COUNTS AS TWO
257964*	Mercury	OHIO PLAYERS HONEY
253591	UNITED ARTISTS	PAUL ANKA FEELINGS
256255*	COLUMBIA	A CHORUS LINE Original Cast Recording
256222*	Mercury	TOM T. HALL I WROTE A SONG ABOUT IT
252221	COLUMBIA	EARTH, WIND & FIRE THAT'S THE WAY OF THE WORLD
255778*	COLUMBIA	STEPHEN STILLS STILLS
251538	CHRYSALIS	ROBIN TROWER FOR EARTH BELOW
257360*	MGM	THE OSMONDS THE PROUD ONE
246868	ABC	JIM CROCE PHOTOGRAPHS & MEMORIES HIS GREATEST HITS
255976*	MGM	HANK WILLIAMS, JR. BOCEPHUS
249813	A&M	BURT BACHARACH'S GREATEST HITS
255117*	BLUE SKY	EDGAR WINTER Jasmine Nightdreams
246934	COLUMBIA	LOGGINS & MESSINA MOTHER LODE
257618*	TSOP	PEOPLE'S CHOICE BOOGIE DOWN U.S.A.
222018	BELL	THE 5th DIMENSION Greatest Hits On Earth
248542*	MONUMENT	BOOTS RANDOLPH'S GREATEST HITS
231084	EPIC	CHARLIE RICH Behind Closed Doors
249524*	BELL	BARRY MANILOW II MANDY
247742	CHRYSALIS	JETHRO TULL WAR CHILD
248658*	COLUMBIA	PETER NERO'S GREATEST HITS
187088	COLUMBIA	BARBRA STREISAND'S GREATEST HITS
248666*	20TH CENTURY	THE LOVE UNLIMITED ORCH. WHITE GOLD
251231	COLUMBIA	MAC DAVIS ALL THE LOVE IN THE WORLD

†Available on records and 8-track tapes only

* Selections marked with a star are not available in reel tapes

256578 TONY ORLANDO & DAWN GREATEST HITS ARISTA
256461* CONWAY TWITTY LINDA ON MY MIND MCA
253666* Return To Forever Featuring Chick Corea No Mystery POLYDOR
222406* MAC DAVIS BABY DON'T GET HOOKED ON ME COLUMBIA
253716 *FRANKIE VALLI CLOSEUP PRIVATE STOCK
256248*TEN YEARS AFTER GREATEST HITS DERAM
227371 JIM CROCE LIFE AND TIMES Bad Bad Leroy Brown ABC
246074* BARRY WHITE CAN'T GET ENOUGH 20TH CENTURY
252098*JIMMY BUFFETT A1A ABC/DUNHILL
249953*TANYA TUCKER'S GREATEST HITS COLUMBIA
250373* KRIS KRISTOFFERSON & RITA COOLIDGE BREAKAWAY MONUMENT
244954 MUSICAL MOMENTS WITH MANTOVANI London Phase 4
250407* TOM T. HALL Songs Of Fox Hollow MERCURY
231670 JANIS JOPLIN GREATEST HITS COLUMBIA
256628* PERCY FAITH DISCO PARTY COLUMBIA
253690 † JIM NABORS A VERY SPECIAL LOVE SONG COLUMBIA
254114 † BILLIE JO SPEARS BLANKET ON THE GROUND UNITED ARTISTS
251850† DAVID WILLS Barrooms To Bedrooms EPIC
256396† CHICAGO Original Broadway Cast ARISTA
258038 † LYNN ANDERSON I'VE NEVER LOVED ANYONE MORE COLUMBIA
258012† Ferrante & Teicher Play The Carpenters Songbook UNITED ARTISTS
258020 † TINA TURNER ACID QUEEN UNITED ARTISTS

257279* BRUCE SPRINGSTEEN BORN TO RUN COLUMBIA
240390 CHARLIE RICH VERY SPECIAL LOVE SONGS EPIC
256438*AVERAGE WHITE BAND PUT IT WHERE YOU WANT IT MCA
211565 NEIL DIAMOND GOLD UNI
254110* C.W. McCALL WOLF CREEK PASS MGM
252460* GRAND FUNK ALL THE GIRLS IN THE WORLD BEWARE CAPITOL
248286* LABELLE NIGHTBIRDS Lady Marmalade EPIC
253633* Jerry Lee Lewis Boogie Woogie Country Man MERCURY
251462* MARIE OSMOND WHO'S SORRY NOW MGM
252502* HELEN REDDY FREE & EASY CAPITOL
251785*STATLER BROTHERS SONS OF THE MOTHERLAND Mercury
251512 THE TEMPTATIONS A SONG FOR YOU GORDY
249938* OHIO PLAYERS FIRE Mercury
252940*LINDA RONSTADT Heart Like A Wheel CAPITOL
255075*JOAN BAEZ DIAMONDS & RUST A&M
255067*JOHNNY RODRIGUEZ JUST GET UP AND CLOSE THE DOOR Mercury
257410*QUINCY JONES MELLOW MADNESS A&M
219477 SIMON & GARFUNKEL'S GREATEST HITS COLUMBIA
257634 JOE COCKER Jamaica Say You Will A&M
256487* WAR WHY CAN'T WE BE FRIENDS WAR
255059 Bachman-Turner Overdrive FOUR WHEEL DRIVE Mercury
257980* ROY CLARK'S GREATEST HITS VOLUME I ABC DOT

252767 JUSTIN HAYWARD • JOHN LODGE BLUE JAYS THRESHOLD
254888* JIM STAFFORD NOT JUST ANOTHER PRETTY FOOT MGM
230714 CARPENTERS NOW & THEN A&M
246033* MINNIE RIPERTON PERFECT ANGEL EPIC
248583 THREE DOG NIGHT —JOY TO THE WORLD THEIR GREATEST HITS ABC/DUNHILL
251082 *RAMSEY LEWIS SUN GODDESS COLUMBIA
251918* BILL ANDERSON EVERYTIME I TURN ON THE RADIO MCA
252379*GLEN CAMPBELL'S GREATEST HITS CAPITOL
252544* THE BEST OF NANCY WILSON CAPITOL
248575* STEELY DAN KATY LIED ABC
246181 VIKKI CARR ONE HELL OF A WOMAN COLUMBIA
256917*EDDIE KENDRICKS THE HIT MAN TAMLA
207662 Everything You Always Wanted To Hear On The Moog COLUMBIA
253005* JANIS IAN Between The Lines COLUMBIA

257998* DONNA FARGO "WHATEVER I SAY MEANS I LOVE YOU" ABC DOT
249870 ENGLEBERT HUMPERDINCK'S GREATEST HITS PARROT
257352* THE 5th DIMENSION EARTHBOUND ABC
187112 GERSHWIN'S Greatest Hits Rhapsody In Blue, etc. COLUMBIA
246082* SHIRLEY BASSEY Nobody Does It Like Me UNITED ARTISTS
251181 RAY CONNIFF LAUGHTER IN THE RAIN COLUMBIA
253708* 10cc THE ORIGINAL SOUNDTRACK MERCURY
252858* AL GREEN GREATEST HITS HI
251926* PERCY FAITH COUNTRY BOUQUET COLUMBIA
254011* B.J. THOMAS REUNION ABC
255802*WEATHER REPORT TALE SPINNIN' COLUMBIA
224758 LYNN ANDERSON'S GREATEST HITS COLUMBIA
256552* BOBBY VINTON HEART OF HEARTS ABC
251199 CHICAGO VIII HARRY TRUMAN COLUMBIA
258103*LOGGINS & MESSINA "SO FINE" COLUMBIA

250324* THE BEST OF WAYNE NEWTON-LIVE CHELSEA
239483* BARRY MANILOW I COULD IT BE MAGIC ARISTA
248617 ANDY WILLIAMS YOU LAY SO EASY ON MY MIND COLUMBIA
254912* AEROSMITH TOYS IN THE ATTIC COLUMBIA
253682* ANDRE KOSTELANETZ Plays Murder On The Orient Express And Other Great Themes COLUMBIA
249912* BILLY SWAN I CAN HELP MONUMENT
253724*I'M JESSI COLTER I'M NOT LISA CAPITOL
252536* HELEN REDDY I AM WOMAN CAPITOL
252932*THE BEST OF THE BEST OF MERLE HAGGARD CAPITOL
252387* THE BEST OF NAT KING COLE CAPITOL
255091*Frank Chacksfield Plays Rodgers & Hart London Phase 4
257667* THE BEST OF THE STATLER BROS. Mercury
207324 ORIGINAL CAST GODSPELL BELL
255562* DONNY & MARIE OSMOND Make The World Go Away MGM
236885 CARPENTERS The Singles 1969-1973 A&M
255265* THE ISLEY BROTHERS THE HEAT IS ON T-NECK
248443 BARBRA STREISAND ButterFly COLUMBIA

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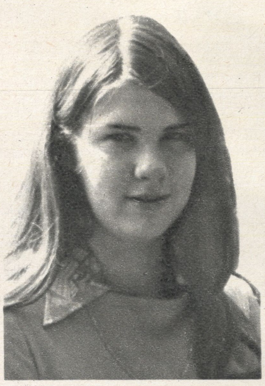
what is true patriotism?

Our Bicentennial Essay Contest winner



First prize ($100): Sandra Davis, 19, San Gabriel, Calif.

The "Buy-centennial sellebration" is taking over, but some of us would like to try to stop it. The American public is being bombarded by sales pitches promoting everything from John Hancock pens and Aaron Burr pistols to Ben Franklin kites. This deluge of re-created memorabilia has caused speculation that the disco dance craze this July will be the Plymouth Rock. What started as a tribute to our nation is quickly turning into a disgrace.

How disappointing to see commercial zeal being misrepresented as patriotism. Certainly America's entrepreneurial spirit contributed a great deal to our national character and history. Paul Revere, the gallant Revolutionary War hero, was an early exponent of free enterprise. He pocketed four shillings as payment for his midnight ride in April 1775. But today that spirit seems to be getting out of hand. One advantage of an open market system is the abundance of choices it allows us. I hope we'll be able to separate real values from promotional hoopla.

Another concern is that the Bicentennial projects are turning out to be prefabricated and computerized displays. The organized events could result in a colossal duplication of mediocrity rather than the renaissance of American culture originally envisioned. We might be able to save things by reserving just one blank page in the bureaucratic blueprints of Bicentennial activities for "Spontaneous Patriotic Miracles."

An inspiring entry for that section would be the struggle waged by a trio of Lowell High School students in San Francisco against an environmentally destructive condominium project. No one took the teen-agers seriously—until they won a $100,000 settlement from the developer. The money will be used to preserve endangered natural resources for upcoming generations. This is an example of positive patriotism in operation. Those students didn't sit back idly when faced with a challenge. Their action will help change our destiny.

The true spirit of '76 is community involvement and an open state of mind. The three California students who participated in that endeavor dared to experiment with democracy by relying less on government and more on each other.

As we sit amid eager Fourth of July crowds, let's remember that it's important to understand what America represents, comforting to know where America stands but vital that we decide in which direction we want America to move.

Second prize ($50): Aletha Irby, 17, San Antonio, Tex.

how are things in your path of the woods?
how's it going?
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TEENWORK

RELATING

Dating can present all kinds of dilemmas. To help you solve them, here's advice from guest editors Rita Rubin and Andrew Fielding, both nineteen

? I'm fourteen and I like a boy who's sixteen. We go to the same school and play basketball together. Most of the time he ignores me, but sometimes I think he's flirting. He has never asked me out, though. If I ask him, will he think I'm too pushy? What if he says no?

♀ Don't sit at home waiting for a phone call that may never come. I'd ask him out. Try chatting with him for starters—your mutual fondness for basketball is an easy topic and could lead up to a question like "Are you going to the game this Saturday?" It used to be a man's aggressiveness was proof of his virility and ambition, while a woman's was cause for her to be labeled pushy or obnoxious. But it's an idea that is gradually changing.

What if he turns you down? You may both be embarrassed and uncomfortable with each other at first, but we girls have to get used to getting rejected now and then. It's sure to be easier next time.

♂ I agree—ask him out. He might really like it! But it's a scary thing, doing the asking, because there's always the possibility of rejection. If he does turn you down, don't dwell on it. Try again. He may have been legitimately busy when you first asked or he may just be shy. To give up after trying just once may be a disservice to both of you. If you're still refused, forget about dating him. He simply may not feel about you the way you feel about him. Don't waste a lot of energy on a lost cause.

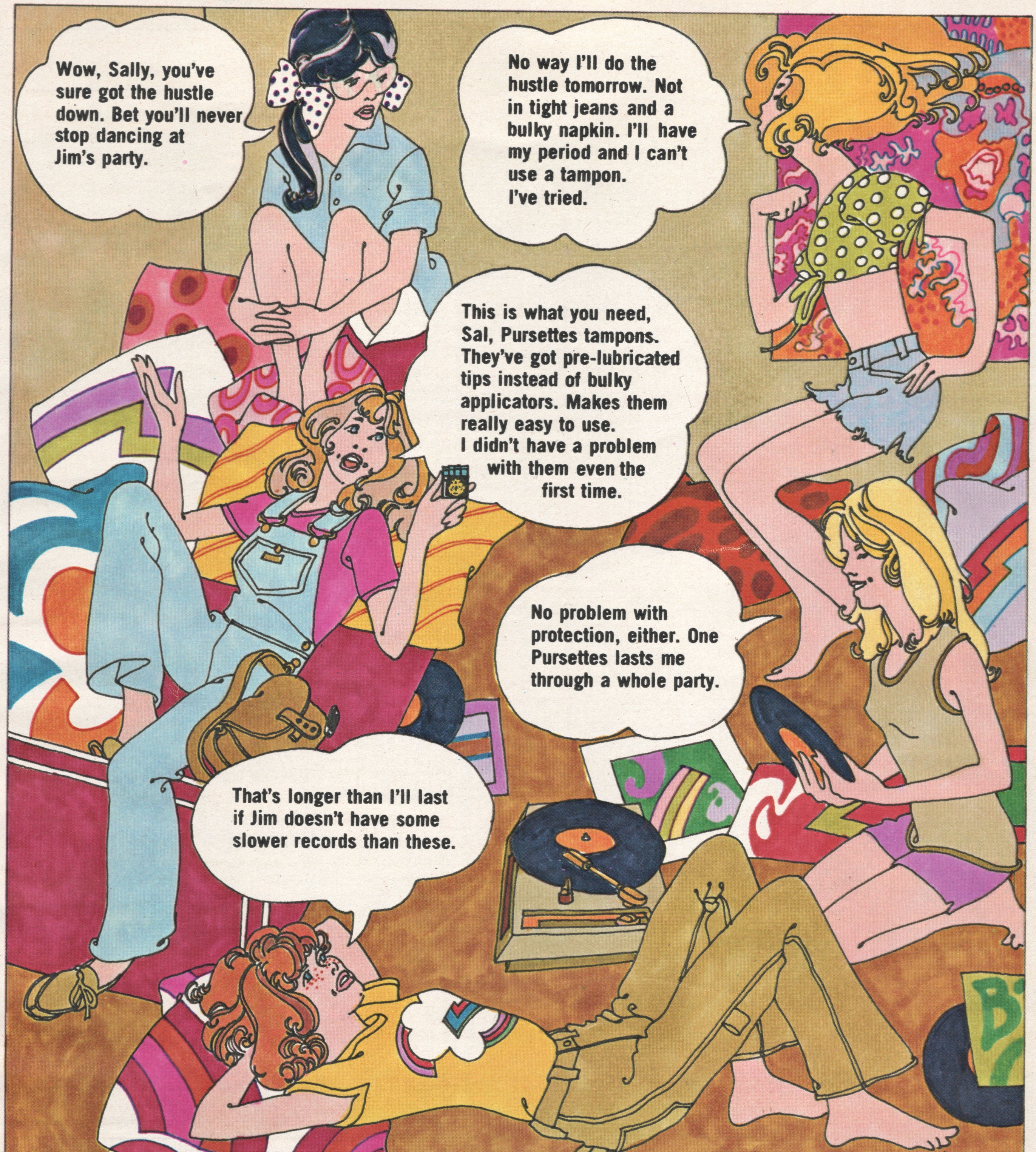
? I'm fifteen. I have been in gymnastics for four years and hope to qualify for top-rate competition someday. One thing is holding me back—a guy. I really care for him, but he complains we don't spend enough time together because I work out so often. I don't want to give up gymnastics *or* my boy friend. What can I do?

♀ Give up gymnastics, and I bet you'll start to resent your boy friend. Give him up, and you'll soon resent gymnastics. Have you tried to explain to him just how much gymnastics means to you? You can understand his frustration—he may have more free time and prefer to be with you. Why not get together and work out a schedule that gives you as much time as possible with each other? Do your homework together, meet after practice a few times a week. It may be hectic, but with careful planning you can do it.

♂ Many top female athletes have been criticized for their supposed coldness and the instability of their romantic lives, which, critics say, stem from their preoccupation with their sport. Why don't male athletes draw this type of criticism? I think it's because men have always been expected to work toward successful careers, while women were supposed to devote themselves to their men and families. But I think more people are finding that unless both people in a relationship are active their lives together will be dull and unsatisfying.

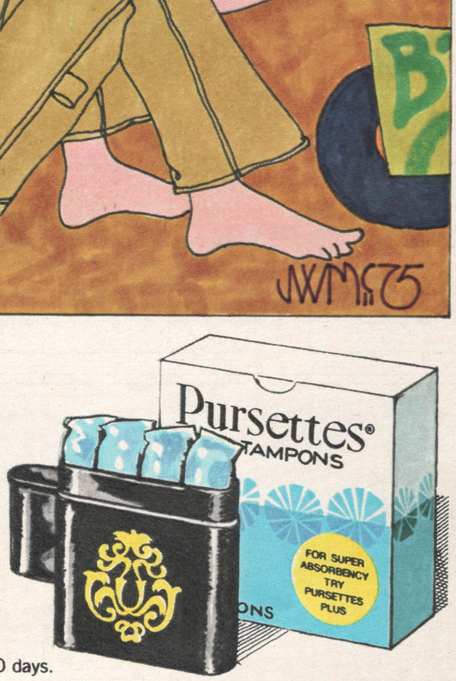
Your boy friend doesn't seem to be very understanding, but remember, he too is still learning about the give and take needed for a good relationship. Try your best to understand each others' needs, and things will probably work out.

? My best friend and I are dating the same guy (he doesn't know we know), and he has given us both the impression that he likes us very much. To save our friendship, she has offered to give him up but hasn't so far. I'm not sure of my feelings for him, but I don't like his dating someone else. Yet I don't want to give him up. What should I do? *(continued on page 132)*


Wow, Sally, you've sure got the hustle down. Bet you'll never stop dancing at Jim's party.
No way I'll do the hustle tomorrow. Not in tight jeans and a bulky napkin. I'll have my period and I can't use a tampon. I've tried.
This is what you need, Sal, Pursettes tampons. They've got pre-lubricated tips instead of bulky applicators. Makes them really easy to use. I didn't have a problem with them even the first time.
No problem with protection, either. One Pursettes lasts me through a whole party.
That's longer than I'll last if Jim doesn't have some slower records than these.

Don't miss a beat.

You'll never have to worry about the embarrassment of bulky napkins, once you discover the comfort and convenience of Pursettes® tampons. They're small and so easy to use. Very absorbent, too. In fact, a Pursettes tampon can absorb more than six times its weight in fluid (more than even the leading tampon). If you'd like a carrying case filled with four regular Pursettes or three super-absorbent Pursettes® Plus tampons (indicate choice), send 25¢ to Campana, Dept. S-016 Batavia, Illinois 60510. Don't miss a beat next time somebody invites you to hustle.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Strong & Gentle:

CAMPGROUNDS

SUPER TITLE OVER LONG SHOT. HOLD MUSIC UNDER. SHE: Can we stop here? HE: Tired? SHE: Grubby. I'd love to wash my hair. But I forgot my shampoo.

SHOWERS
REST ROOMS

DISSOLVE TO CAMP AREA. HE HANDS HER BOTTLE.
HE: Use mine.
SHE: Head & Shoulders? I didn't know you had dandruff.

Head & Shoulders

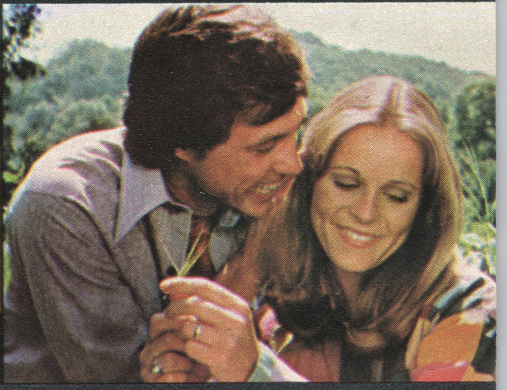
HE: Doesn't bother me. As long as I keep using Head & Shoulders.

Head & Shoulders

SHE: I've never used anything strong like this.

HE: It's strong enough to control your dandruff. But it's gentle on your hair.

SHE: Smells good. And gentle.
HE: Is good and gentle. You can use it every time you shampoo.

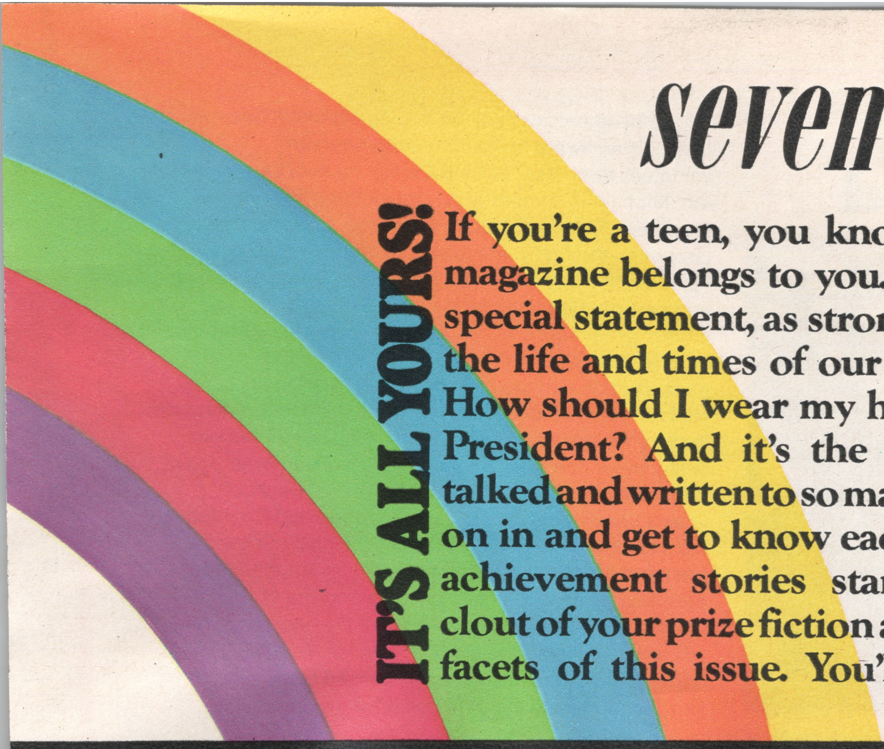


SHE: Nothing feels better than clean hair.
HE: It's so soft . . . and silky. Stick with my shampoo and it'll take care of your dandruff—and your hair.

SHE: Yeah. I really like your Head & Shoulders. Among other things.
MUSIC UP DISSOLVE TO PRODUCT SHOT AND SUPER WORDS AS SINGERS COME IN WITH LYRIC.

Head & Shoulders
shampoo

Strong against dandruff. Gentle on your hair.



seventeen

IT'S ALL YOURS!

If you're a teen, you know that every issue of this magazine belongs to you. But our January issue is a special statement, as strong as we can make it, about the life and times of our readers. It's all here, from How should I wear my hair? to Who do I want for President? And it's the real thing, because we've talked and written to so many of you to find out. Come on in and get to know each other in the spectacular achievement stories starting below, the creative clout of your prize fiction and visual arts, all the many facets of this issue. You'll be as proud as we are!

SUPER-TEEN ALBUM

SEVENTEEN salutes twelve young dancers, journalists, athletes and scholars who are going places. See if they aren't a lot like you...

BALLERINA

Denise Nix

JOHN MATASSA

Even nervous novices relaxed when Denise Nix began a week-long seminar for fellow high school classmates on esthetic awareness. Denise quickly demystified the basic elements of dance by comparing them to sidewalk maneuvers: "The changing rhythm of the body, the lunge or springing step, the use of space—these are all skills we use to get around in crowded places. If we arrange the motions into formal patterns, they become dance steps."

At seventeen, Denise is expert at it all—she has danced her way into professional ballet. Since last May she has been an apprentice with the first company of Arthur Mitchell's distinguished Dance Theater of Harlem. Denise was eleven when ballet was prescribed to strengthen her ankles. It did, and she discovered a future career. For three years she commuted daily between regular classes at the Friends' School in her hometown of Wilmington, Delaware, and the Pennsylvania Ballet Company's dance school in Philadelphia. Her self-discipline paid off when she was asked to choreograph and perform one of two solos in the first high school production of Leonard Bernstein's *Mass*. Then Arthur Mitchell invited her to audition and offered a scholarship to the 1974 summer course at his Dance Theater. When he asked her to return for the winter session, Denise leaped at the chance. Telescoping her senior course load into the fall semester, she finished high school in January 1975 and headed for New York, this time for good.

One of Denise's passions is promoting dance as an art form everyone can understand—and enjoy. Of course, it helps if you know what to look for, she admits. "The waltz step, for instance, is performed in classical ballet, in modern dance and in tap too. Even the Hustle can be done as part of a snappy tap routine or as a graceful ballet combination."

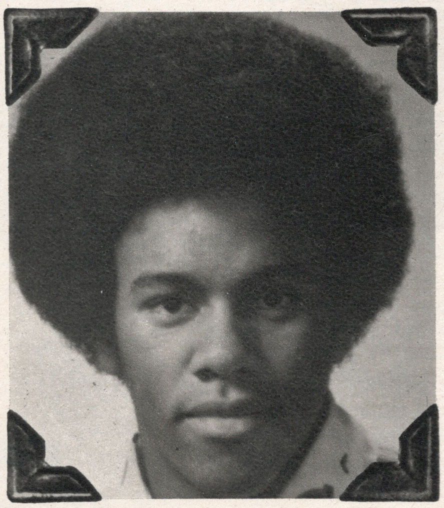
Denise is planning to major in sociology at New York University, where she is now studying in the University Without Walls program. Will she go on with her dancing career while she studies? "Sure," she says, laughing. "Because it's fun!"

To meet more of your superactive contemporaries, turn the page.

RADIO HOST

Maureen Stafford

At seventeen, Maureen Stafford is an old hand at interviews—she's been working at Boston's radio station WBZ-FM since her first tryout as a reporter at age thirteen. Now she's helping fellow students explore career options on her own biweekly talk show, *Directions '76*, which she coproduces with her older brother, Marty. On each half-hour program she raps with a different professional, whose field may be politics, nursing or show business. Service groups help too: the state employment office supplies job listings and the Boston Public Library suggests readings on each career. While Maureen has tried politics, fashion and even worked for a theatrical booking agency, she prefers a media career. But she knows the hazards after two canceled shows and at least one on-the-air blooper she can laugh about: "When a fashion model fell ill, we asked two policemen to go on instead. I realized the questions were mixed up when I found myself asking two hundred pounds of masculinity, 'How did you feel at first about having to go braless when you . . . when you . . .?!' "



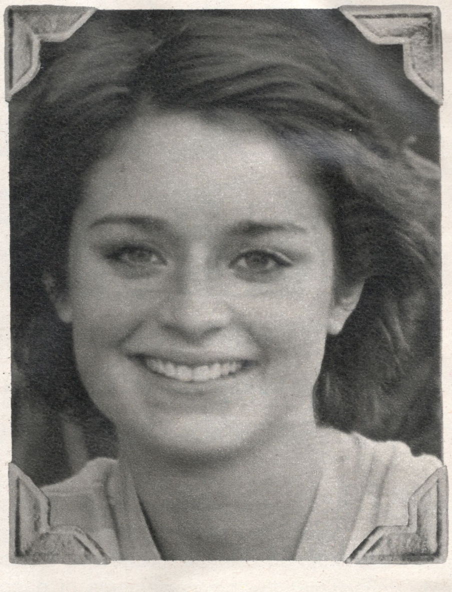
VOLUNTEER

Michael Hall

Eighteen-year-old Michael Hall is a winner in every way. A desire to help others led him to volunteer for the American Red Cross Youth Service program in Richmond, Virginia—and for the past two years he has been president of the citywide council. Recently, he received an award for four hundred hours of volunteer work. Very involved in high school service projects too, Michael was voted Most Outstanding Male in the Junior Class and Outstanding Male in Home Economics last year—the first year his school offered home ec instruction to boys. Michael's specialty is fashion sketching and sewing: He taught himself to sew on his mother's machine and has made his own clothes for the past three years. His present ambition is to be a top-name fashion designer. To get a head start in his career, Michael sent sketches to his favorite designers, asking for their comments and advice. Edith Head, world-famous designer for film stars, wrote that his work showed "great originality." And Robert Mackie, who creates all of Cher's flashy, daring costumes, reported that Cher thought the sketches were "outasight." What's next? For some firsthand experience and to raise money for the French Club at school, Michael plans to put on a one-man fashion show this spring. He'll do all the designing; others will sew and model the clothes. This fall Michael hopes to be a freshman at a specialized fashion school in New York City and major in design. He's on his way!

ACTIVIST

Karen Blank



What's a nice young woman from Wichita, Kansas, doing tangling with school administrators, landlords and state legislators? "Involvement is in my blood. I try to make change work," says nineteen-year-old Karen Blank. Karen's knack for politics was discovered at age fifteen when two scouts from a national commission on journalism appointed her to represent student views during hearings on censorship.
Surprised to learn that students didn't know their rights, she helped to write a handbook, *Captive Voices*, to enlighten high school journalists. After the hearings closed, Karen accepted a staff position with the Democratic National Committee and served on the Commission on Governance in Public Education.

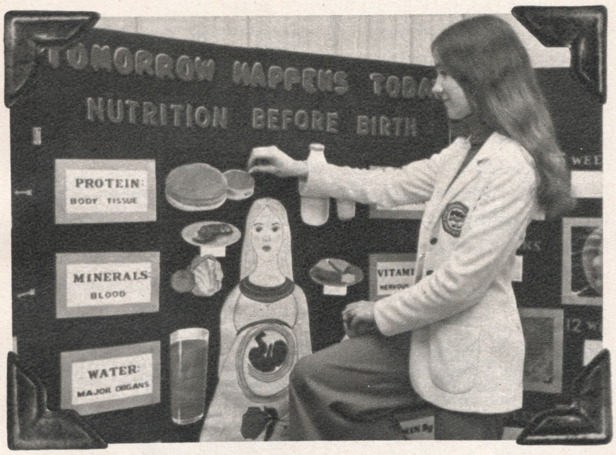
Now enrolled in a psychology honors program at the University of Kansas in Lawrence, Karen's current interest is consumerism. She has hosted radio and television shows on this subject and worked with state legislators on protective bills. "I'm trying to show consumers how to be assertive buyers who know how to ask the right questions," says Karen. Her guidelines:

- Refusing to buy merchandise that is unsafe or fraudulently advertised helps to curb unethical business practices. ● Insisting on replacements, repairs or refunds is the best way to deal with a "lemon." ● All unsatisfactory service should be reported to the Better Business Bureau. ● Small claims court and many state and federal agencies work to settle disputes and should be called upon for assistance.

"People have more power than they realize. I'll always try to help them to understand and use it."

EDUCATOR

Sherill Koski



Multimedia presentations are Sherill Koski's specialty. Last year, as a national officer of the Future Homemakers of America and state officer of the March of Dimes, nineteen-year-old Sherill created lively, thought-provoking shows to educate teens in the areas of health and nutrition and help them with the problems of growing up. Born and raised in Cherry, Minnesota, a tiny community in the Mesabi Iron Range, Sherill attended high school and finished her first year of college at the same time. Now at Mesabi Community College, she has already made the Dean's List, is a class officer and hosts a weekly radio program. She still finds time to give piano and organ lessons and play at local country/rock concerts. Sherill traveled all over the country to present the show she tells you about here:

"Last year, ten out of forty-two members of the senior class in my high school either became pregnant or caused a pregnancy. This isn't a unique occurrence among teens. A recent Zero Population Growth survey shows that teens account for one out of every five births, half of all out-of-wedlock births and one-third of all abortions. As an officer of the Minnesota Future Homemakers of America, I decided to put together a statewide project to help teens realize the responsibilities of marriage adoption, abortion and parenthood.

"After researching the subject, I created a sight-and-sound show using slides of teens, parents and babies matched to the words and music of rock songs to tell the story. There is no dialogue, because I believe teens daydream through most narrated presentations. To my surprise, it was so successful that I received hundreds of requests for the show from teachers, community and church leaders. So far, over eighteen thousand people, mostly kids, have seen it. Following each presentation there is an informal discussion period in which we talk about the different interpretations of the show. I try to bring out some facts they may not know. Right now I'm working on my next project, called 'Wanted: Healthy Babies,' which aims to improve the quality of life for the next generation through health education."

DANCER

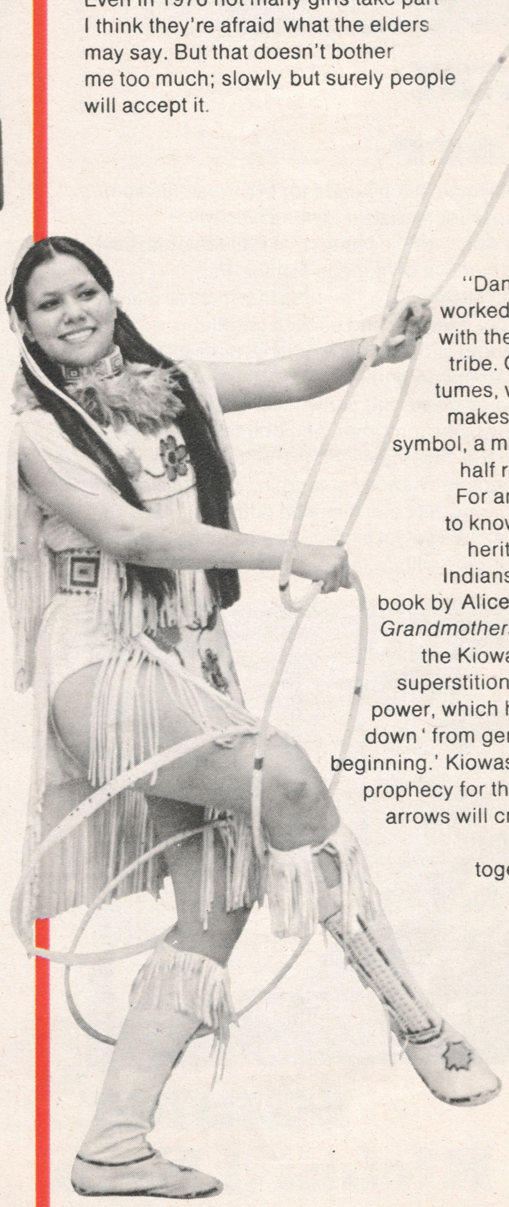
Gee Gee Palmer

Her family lives on a wildlife refuge, where her dad works and where buffalo and longhorn roam freely. But, says Georgette Palmer, seventeen, of Cache, Oklahoma, "I live in a house, not a tepee!"

Gee Gee is the national junior champion in Indian war dancing and a member of the Kiowa and Choctaw tribes. She has been whirling and stomping to war chants since she was three. From her father and an older brother, both expert dancers, Gee Gee learned the ancient hoop dance (she maneuvers through and around a set of thirty-inch hoops while keeping in step with the music!) and freestyle war dancing. Gee Gee explains:

"Like everything else, Indian dancing has become modernized. Today the songs are sung much faster, while intricate footwork, spinning and head movements are emphasized. Each performer invents his own routines, using basic steps that he has made part of his style. Since warriors at a powwow always danced to war chants, the songs became more important than the drum, which is used only to keep the rhythm. While the men move very vigorously, I try to add a feminine touch by putting more grace into my steps.

"In the early days, women weren't allowed to war dance. Even in 1976 not many girls take part—I think they're afraid what the elders may say. But that doesn't bother me too much; slowly but surely people will accept it.



"Dancers wear beadworked buckskin outfits with the designs of their tribe. Our family's costumes, which my mother makes, have the Kiowa symbol, a maple leaf colored half red and half blue. For anyone who'd like to know more about the heritage of the Plains Indians, I recommend a book by Alice Marriot, *The Ten Grandmothers*. It's the story of the Kiowas—our legends, superstitions and our tribe's power, which has been handed down 'from generations without beginning.' Kiowas have a beautiful prophecy for the future too: 'Our arrows will cross in friendship and we will live together in peace.' "

GYMNAST

Ann Carr

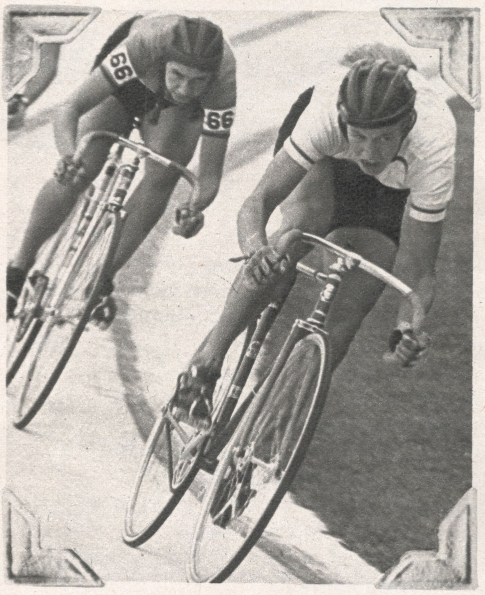
When the U.S. Olympic team heads for Montreal this summer, American hopes for medals in gymnastics will likely be riding on Ann Carr, seventeen, of Philadelphia. Last October Ann captured five gold medals at the Pan American Games in Mexico City, finishing first in three events (balance beam, floor exercise and uneven parallel bars) to win top honors and lead our women's team to victory.

A spunky Irish-American brunette who got involved in the sport six years ago by mastering cartwheels and handstands in a city parks' program, Ann practices five hours a day after school. Her favorite event: the balletic floor exercise. American chances of toppling the Russians in team competition come July are slim, she admits, but on the plus side, "We've got a great chance at the bronze medal. We're coming up with better and better teams."

SCIENTIST

Richard Foch

There are the model planes you buy in the five-and-ten. Then there's the kind that eighteen-year-old Richard Foch, of Titusville, Florida, has been building for years. Far from being toys, Rick's models are highly accurate replicas of the real thing that measure between four and twelve feet across. They have their own engines and can fly as fast as seventy miles per hour and as far as three hundred miles by remote control. Rick's hobby took off two years ago when he saw, on TV, some unusual paper gliders designed by two men named Kline and Fogleman. Their models looked promising to the young science scholar: "Most planes crash when they're flying low and have to accelerate too quickly, which can make them stall," he reports. "I tried testing the Kline-Fogleman wing design with balsa wood gliders, to prove they could fly more safely than commercial planes. Then one of them blew into a tree, breaking off the tail and back part of the body. Frustrated, I tossed it into the air—only to watch it fly better than before! Almost a year's worth of research later, I was ready to build two radio-controlled models using the altered design." When he entered the mini-planes in science fairs, the results were spectacular. Rick won first prize at the International Science and Engineering Fair, a trip to the 1974 Nobel Prize ceremonies and a four-year scholarship to the Florida Institute of Technology. What does he want from the future? A degree in aeronautical engineering, his own pilot's license and another trip to Sweden —this time for a Nobel Prize!



CYCLIST

Sue Novara

Keeping up with Sue Novara, of Flint, Michigan, is close to impossible. Her boy friend, Mark Reber, doesn't even try: "She can't slow down even when she wants to. I won't bike with her anymore." At nineteen, Sue won the 1975 World Sprint Cycling Championship for women and has also held the national title three times. During her off-seasons, she managed to grab all the senior women's indoor speed-skating records for her home state. Training for both sports is rigorous—two or three hours a day of practice, plus workouts with weights, jumping rope and flexibility exercises. Meanwhile, Sue carries a part-time job and studies community education at college.

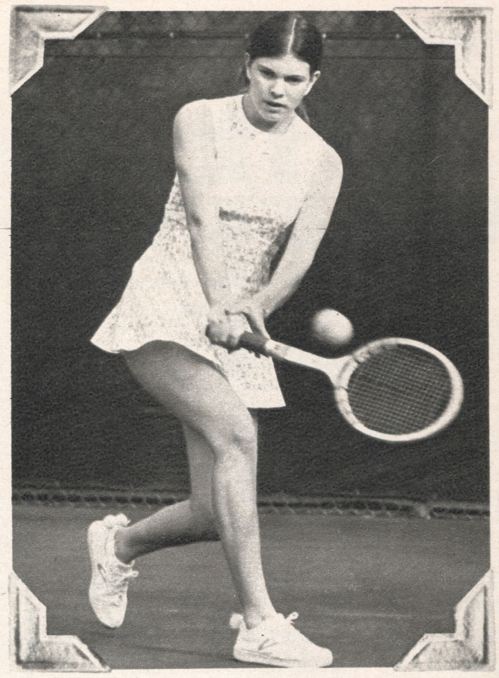
As an emerging international sports figure, she enjoys competing against men. Although she has occasionally run into hard feelings, she says, "Most of my male colleagues respect the time I put into training and feel I deserve my wins, though they still hate it when I beat them."

Mark doesn't feel threatened a bit. "We're both achievers," he says, "only the achievements are different. It's great to watch Sue in action. I'm terribly proud of her."

MODEL

Jayne Modean

What's it like to be a real model? For Clifton, New Jersey's Jayne Modean, it's the chance to earn money for college, wear beautiful clothes, have strangers recognize her from magazine cover photos. It's also "tiring, hectic, disappointing and a problem when people, especially guys, automatically assume I'm a snob," she says. At eighteen, Jayne already has eleven years of experience and six covers to her credit and sometimes earns $60 an hour. Next year she starts a degree program in home economics (she's a national award-winning sewer too), and then modeling will be put aside.



TENNIS PRO

Kathy May

Chris Evert better look out! Quiet Kathy May, nineteen, of Beverly Hills, California, may soon be nipping at the pompons of her tennis socks. Since turning pro just a year ago, Kathy has won more than $12,000. As a junior amateur player, she was no slouch either, netting ten national championships as well as, in 1974, the prestigious Maureen Connolly Brinker Award, which is presented to the top junior girl. Kathy thrives on tournament pressure and is working hard on her speed and footwork. Can she lob her way to the top and be No. 1? We'll see.

ENTERTAINERS

TV Teens

Hi, Monte!
NKIST
you give
we

At WNDU-TV, South Bend, Indiana, thirty-one high school students are producing an award-winning half-hour program called *Beyond Our Control,* a parody of network shows, newscasts, commercials and social issues. *BOC* is sponsored by Junior Achievement, a national organization designed to teach teens free enterprise through firsthand experience.

Kate Doherty, a sixteen-year-old high school sophomore, is a writer, director, production manager and winner of the show's Best Actress title last year. Kate (above, second from the left) gives you the inside story: "Due to circumstances beyond our control, *BOC* is as mad as possible. Students write original scripts, shoot film, operate the cameras and technical equipment, edit film, direct, act and sell air space to advertisers. There's a new staff every year and usually twice as many applicants as there are openings. Judging from viewer mail (which is not *all* from parents), it's more popular than network shows in the same time slot. And *BOC* won the National Association of Television Executives award for the best locally produced variety show in its market in the nation, competing with professionally produced shows. We open with an average American family sitting down to an evening of channel-switching—with each click, a new short satirical skit. A few highlights: 'Night of the Poohs,' a disaster movie about teddy bear terrorists; uphill skiing and a chaise longue competition at the winter Olympics; 'The Nearlywed Game,' which embarrasses couples on the eve of their wedding; for children, the Disney-like adventures of a table lamp which acts suspiciously like a wild animal; and 'Gentle Marvin,' a short episode about a giant anteater we created from a vacuum cleaner. We hope you tune in."

SEVENTEEN's Bicentennial Poll

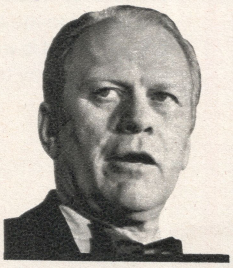
THE VOTES ARE IN!

by Annette Capone

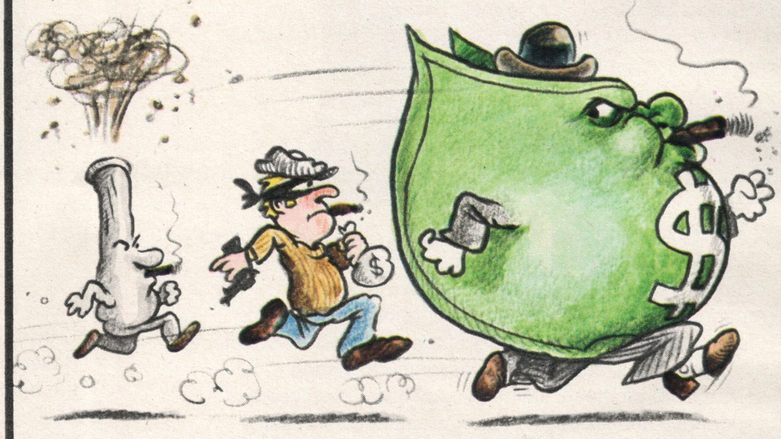
Gerald Ford is victorious. Abraham Lincoln gets elected too. Money worries are up. But the best time to have lived is Now. These are just some of the results of SEVENTEEN's nationwide poll to find out what America's young women are thinking this Bicentennial year. Here are their opinions on political issues and personalities, past and present; social problems; women's rights; the nicest places in the world to visit and more. Over one thousand SEVENTEEN readers cast their ballots, listing their choices in order of preference. How would you have voted?

1 If it's left up to America's teen women, Gerald Ford, the thirty-eighth President of the United States and father of a former SEVENTEEN columnist, will be elected to the presidency for the first time this November. Mr. Ford was favored almost three to one over Senator Edward Kennedy, who captured the Democratic nomination from SEVENTEEN's readers. Up till now, of course, the Senator has denied he is in the race. If Kennedy doesn't run, George Wallace, then George McGovern get lukewarm endorsements for the top spot on the Democratic ticket. But there's a note of apathy: only three out of four young women had any presidential preference at all.

How did teens compare themselves politically with their parents? Almost half claimed to feel the same; 40 percent claimed to be more liberal. Only a few admitted to holding more conservative views.



2 Getting and spending money, that's the big issue. One-half of those polled placed *inflation* first on their list of major problems facing the United States today. They ranked *crime* as our second most serious problem and *pollution* next. The *recession/depression,* the *energy crisis, corruption, lack of jobs, weak leadership* and *poverty* plus *drugs* completed the grim list of this country's top ten concerns. (The heated issues of the sixties—war, racial injustice—do not seem as urgent now.) Yet the majority of teen women reported they were optimistic and looked forward to their future.



RICK MEYEROWITZ

3 If a woman were to run for president in 1976, three out of five teen women would vote for her. In fact, that many expect to see a woman elected to the presidency within their lifetime.

Although the young women in this poll were not moved by the women's movement—placing it lowest in their list of U.S. priorities—specific lib issues did interest them. The majority advocated the reform of rape laws to make convictions easier. Efforts to put an end to unequal educational opportunities and credit requirements, stereotyped media portrayals of women and prejudicial criminal justice got strong teen backing. And almost 50 percent supported the legal right of women to obtain an abortion; another 23 percent were tilting that way. The majority favored passage of the Equal Rights Amendment.

4

It was a landslide victory for the sixteenth president of the United States. Our voters elected Abraham Lincoln the greatest president this country has ever had. There were no dark horses in this contest. The youngest president in American history, John F. Kennedy, finished second. And George Washington, the Father of Our Country, took third place.

The results of another popularity poll, that for the most admired male personality in American history: Once again, Abraham Lincoln and John F. Kennedy were voted the most charismatic. Revolutionary patriots Benjamin Franklin and Thomas Jefferson were third and fourth choices, pushing George Washington down to fifth place.

HONEST ABE FANCLUB
ABE

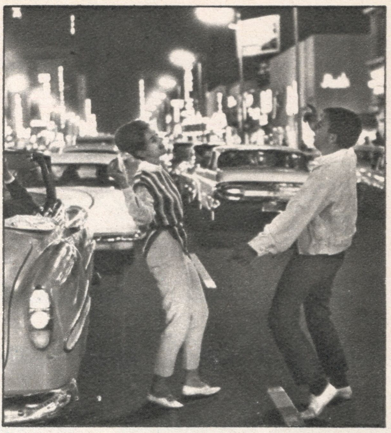
5

Former first lady Eleanor Roosevelt, wife of four-time president FDR, triumphed. Active in the social and political causes of her day, Mrs. Roosevelt was voted the most admired female personality in American history. Betsy Ross, stitcher of our Stars and Stripes, and Susan B. Anthony, an early abolitionist and champion of women's rights, scored second and third. Harriet Tubman captured fourth-place honors. A woman of action, she escaped from slavery in 1849 and became one of the most successful "conductors" on the Underground Railroad, leading over three hundred slaves to freedom.

GLOBE PHOTOS

6

Imagine that you could step into a time machine and live your life in any era in American history. During what period would you most like to live? Surprise! Almost one in four, 24.4 percent of those polled, chose to stay just where they are now, in the seventies. But lots of young women today are nostalgic for the post-World War II fifties and rated that more tranquil decade as the second most desirable. The next two favorite periods: 1800-1824—the age of Jackson—when American pioneers were settling the Wild West. And the romantic Roaring Twenties, the time of *The Great Gatsby*. (In spite of the popularity of TV's Walton family, almost no one wanted to return to the Great Depression years of the thirties.)



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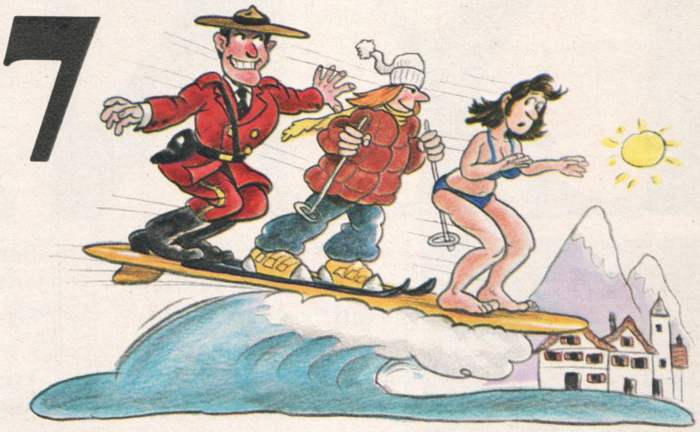
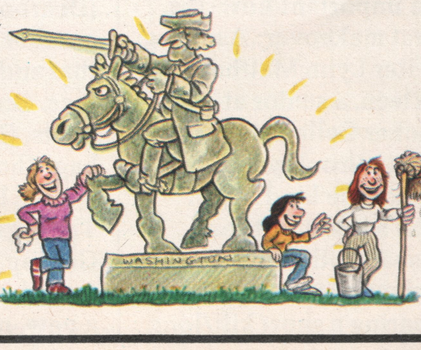


Once again, let your imagination run free. If you could live anywhere in the world today, where would it be? Teen women found Canada, then Colorado, California and Switzerland most inviting. All four are famous for their rugged natural beauty and clean air (and first-rate skiing conditions too).

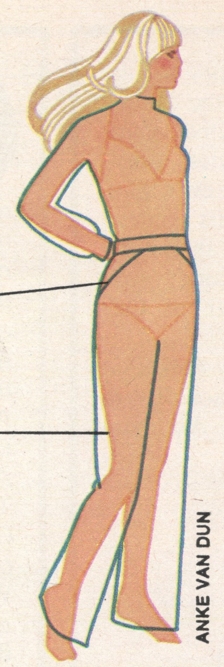
What's a nice place to visit? Our teens yearned for a tour of Europe and the islands of Hawaii most of all. They'd make stops in Switzerland, England, Germany and Paris, in that order.

8

America's Bicentennial calls for action. Almost three out of five—59 percent of those polled—intend to get involved in town and school celebrations. In town, they'll be marching in parades, taking part in fairs, festivals, special exhibits and beautifying projects. At school, they'll be behind the footlights in shows, plays and special concerts. And some teens plan to give their graduation activities a Bicentennial flavor this year.



PROBLEM:
how to get a leaner look

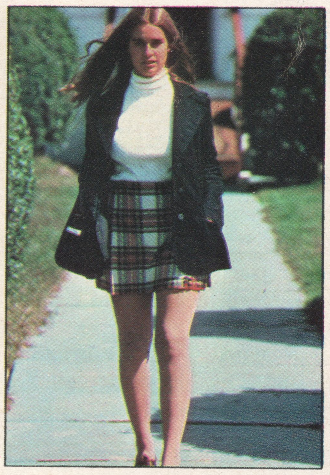


angled pockets play down the hip area

straight cut minimizes hips and derriere

monotone jumpsuit for maxi-height and mini-width

LYNN

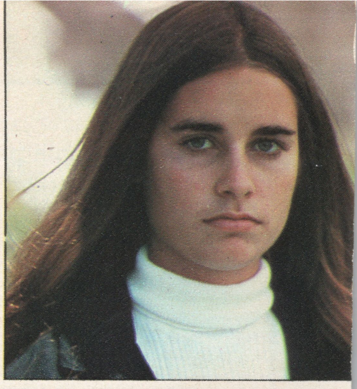


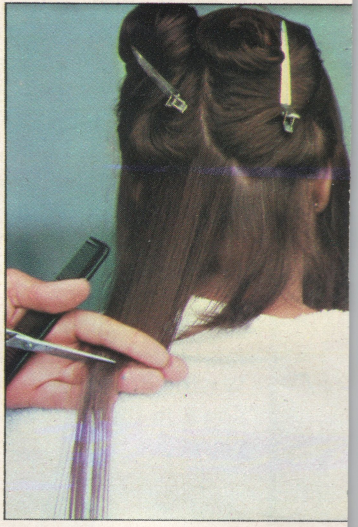
Want to play down your fashion/beauty problems while building up great natural assets? Here and on the next eight pages, meet five girls who learn the important how-tos. First makeover: Aspiring writer Lynn Matthews, sixteen, a senior at Packer Collegiate Institute in Brooklyn, New York. The kind of girl who's into sports and casual clothes, she arrived at SEVENTEEN wearing a short kilt/long jacket team (left) that gave her a boxy shape. And her turtleneck sweater exaggerated a full bosom.

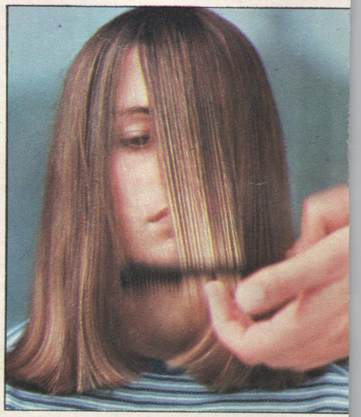
A leaner, longer line for Lynn gets moving beautifully, opposite page, with a green corduroy jumpsuit. This versatile long-sleever has an overall straight cut that minimizes hips and derriere. Angled pockets also help reduce hips, and side-buckle detail creates a trimmer-looking waist. Focus; $49. Vertical-striped shirting (Dearborn; $13) is another slimming idea that adds color to her face. OlofDaughters boots, Catherine Stein bag. Shopping info, next to last page.

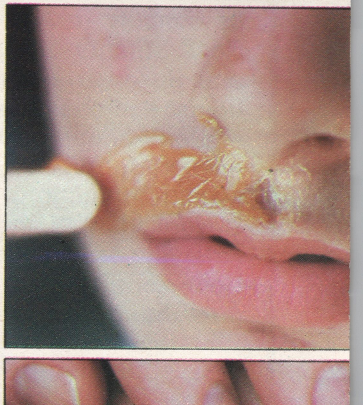
The big beauty change: Getting Lynn's long hair (top photo, right) cut into a new, neat shoulder length. After a shampoo with Love's Baby Soft Gentle Shampoo and Creme Rinse, hair man James Reda cut Lynn's hair one section at a time to get a layered look that's shorter in front. Electric rollers put curve in the sides; barrettes keep the hair in place and show up her pretty square-shaped face. She likes the new cut because it can go in a ponytail for gymnastics (she's on the school team).

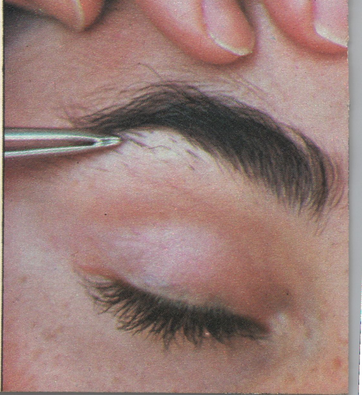
Off with facial hair! For Lynn's upper lip "shadow," makeup artist Stan Place used Dorothy Gray's depilatory wax. It's heated, smoothed on, then pulled away. Next, a mild brow shape-up. Stan suggests: when tweezing, first dab on antiseptic lotion or astringent, then pluck from below in direction hair grows. More about Lynn, page 114.



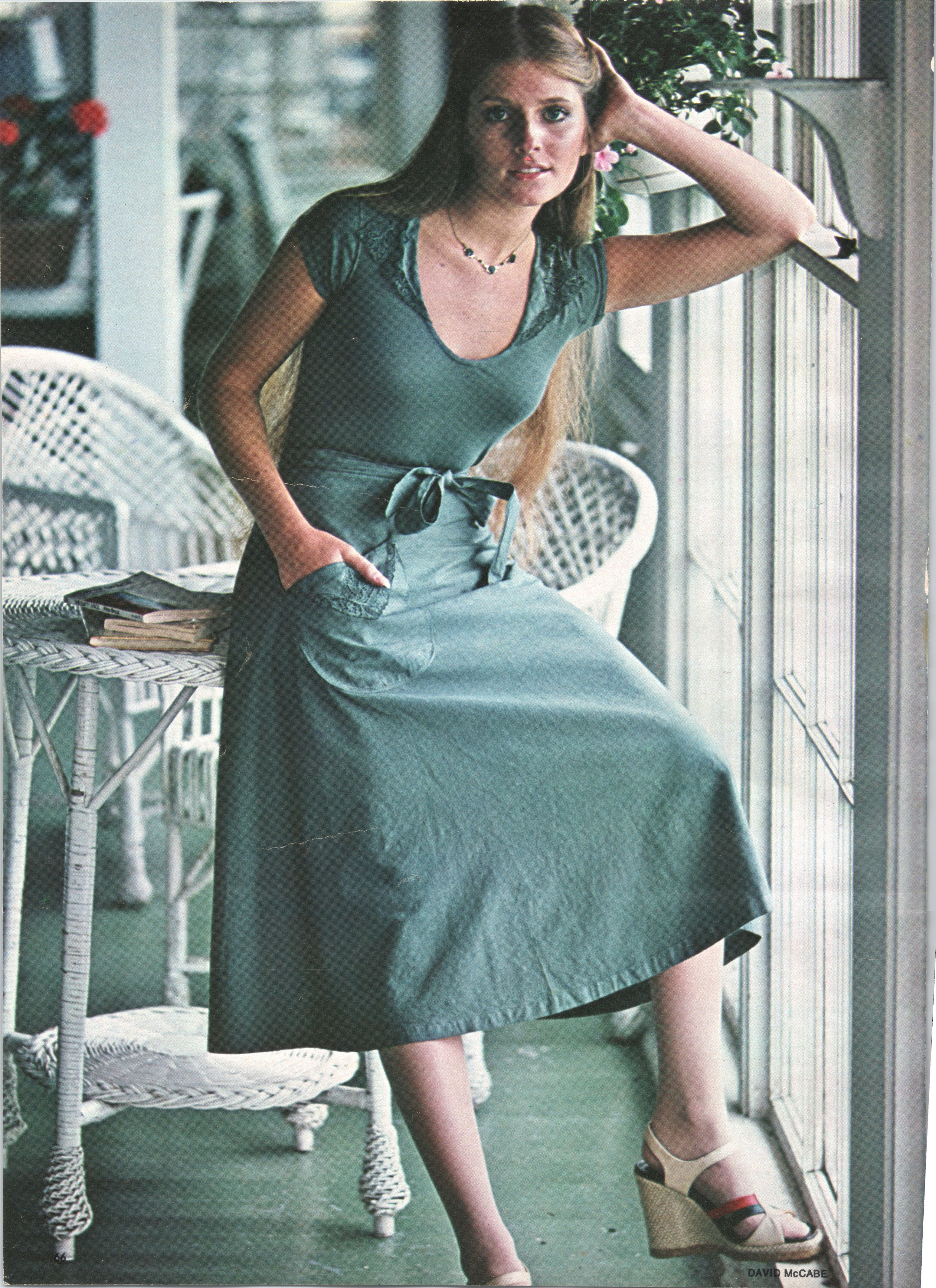








DAVID McCABE



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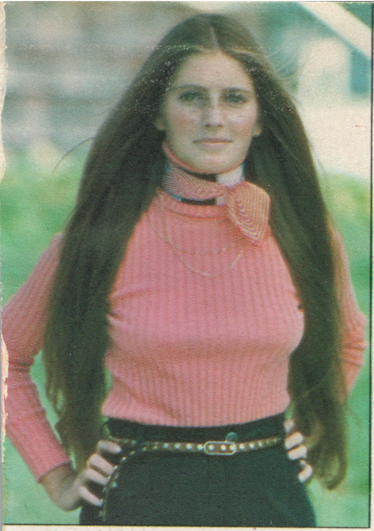
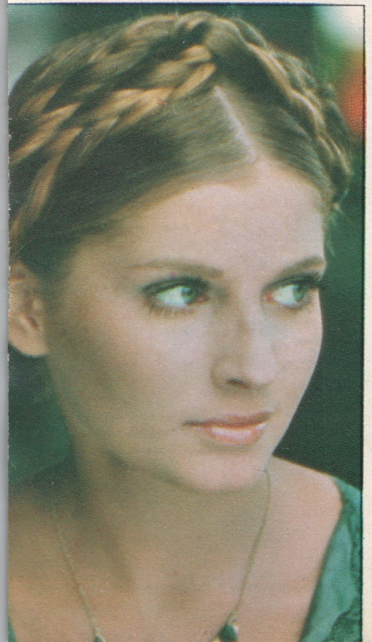
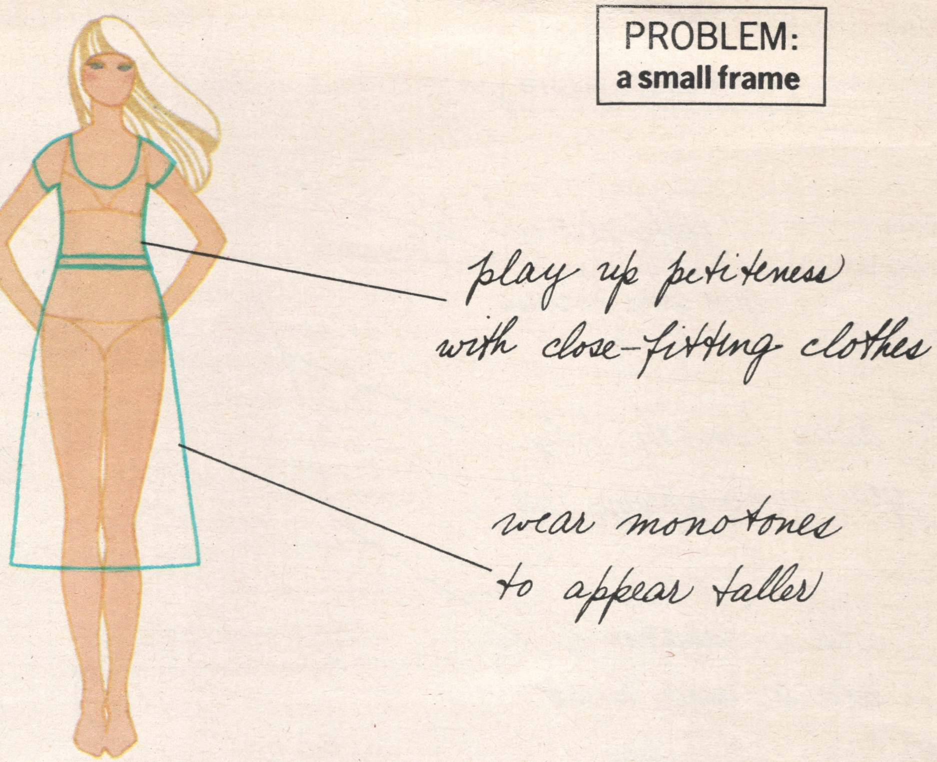




PROBLEM:
a small frame



play up petiteness with close-fitting clothes
wear monotones to appear taller

ANKE VAN DUN

CAROL

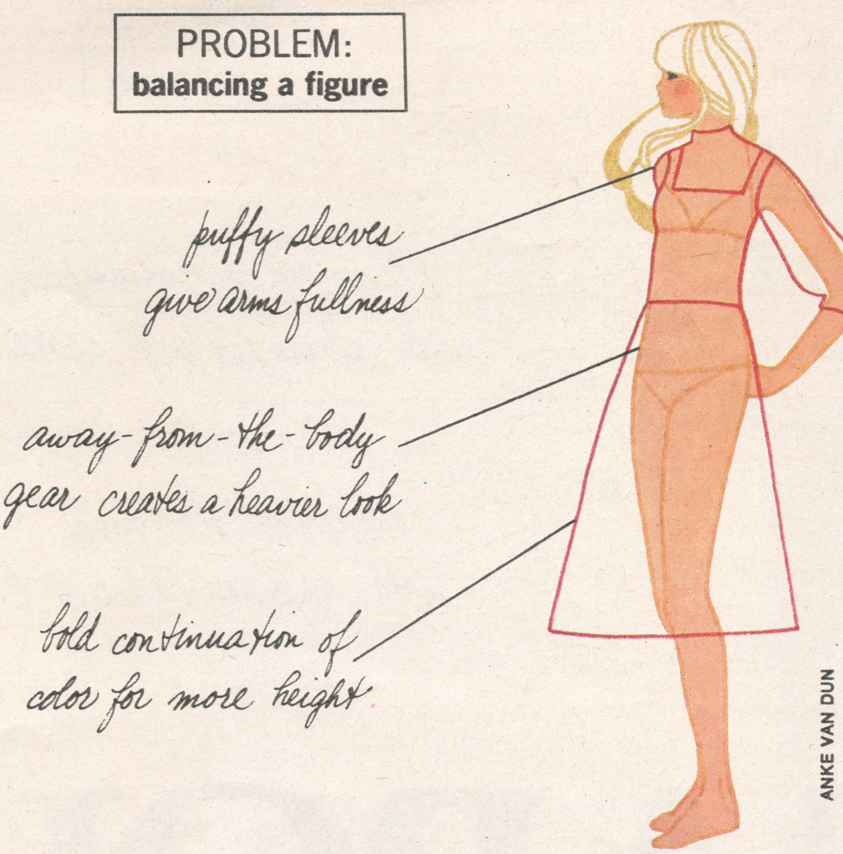
"It's incredible! One day I was walking across campus and a woman stopped me and asked whether I'd like to be in SEVENTEEN. I thought it was a put-on, but here I am," said eighteen-year-old Carol Levy, a freshman at Barnard College in New York City. An aspiring actress from Pittsburgh, Pennsylvania, Carol is a perfectionist, especially about makeup and clothes. However, our editors felt that her look (top left) didn't suit her: too much gear overpowered her slight frame. (Carol is five foot four, weighs ninety-five pounds.) A turtleneck made her look shorter; combined with a scarf, it almost made her neck disappear. High-waisted pants emphasized her short waist.

What to wear instead? Close-fitting clothes accentuate a slender figure; the continuous line created by monotones gives Carol height. The scoop, opposite: Cotton-knit T with handkerchief lace collar; $20. The matching skirt is wrapped low on her waist. Woven cotton with lace-trimmed side pockets; $30. Both in smoky teal, by Pumfins. Accessories, too, should be just right. Carol wears a delicate, feminine necklace instead of heavy stuff. Triangular pieces with "jade" inlay are strung out on a gilt chain. By 1928 Jewelry Co. Shopping info, next to last page.

Going the long way requires lots of hair care. Carol's beauty makeover began with Gold Formula shampoo to add luster and Creme Rinse with Body to eliminate tangles. Both by Breck. Stylist James Reda used a wide-toothed comb on Carol's hair ("Brushing wet hair causes breakage!"), then trimmed it. Hair of any length should be trimmed every six weeks, even if it's only a quarter-inch, to discourage split ends. For the up style, bottom left, James braided Carol's hair in two pigtails, which he crossed above her head and pinned at the nape. A great way to control long hair!

Natural beauty gets help: CornSilk No-Color pressed powder is light enough to let Carol's pretty freckles show through. For sheer cheek color, she wears CornSilk Creme blush in Peach. By Shulton, for light or medium skin tones. More on Carol, page 116.

PROBLEM:
balancing a figure


puffy sleeves give arms fullness
away-from-the-body gear creates a heavier look
bold continuation of color for more height

ANKE VAN DUN

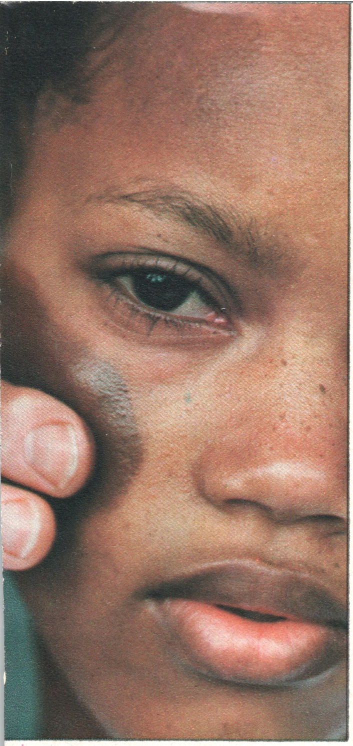
MEMORY

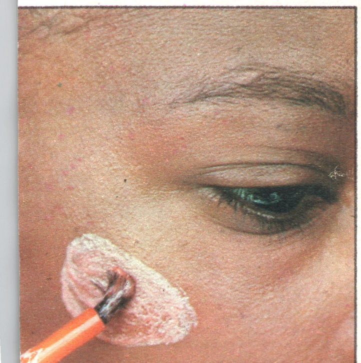
With her soft voice and friendly warmth, fourteen-year-old Memory Cardoza is as her name implies—unforgettable! A New Yorker, she's a freshman at George Washington High who dreams of being a doctor. She'd like to do some modeling too. Her basic fashion problem: she's short (five feet) and thin with a full bosom. The snug-fitting T-shirt in her before photo (left) focuses on her small midriff and that bosom line. The contrast of a light top with dark jeans makes her look even shorter.

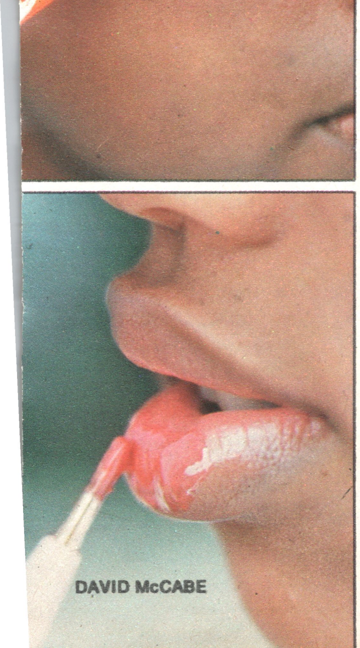
Good solutions, opposite: a full-cut flowery print blouse (Dearborn; $13) and a snappy red corduroy jumper (Glenora; $27). The bold stretch of red gives her a taller look. Skirt fullness and pockets build up her slight frame and the bib top helps balance her figure. Davey's shoulder bag. Shopping info, next to last page.

A fresh-washed face and unstyled hair—Memory, premakeover. James Reda first gave her a scalp massage to distribute natural oils. After a shampoo, he cut her hair into a rounded shape, then twisted strands into "pin curls." The combed out effect: a soft, fluffy look pulled back with clips.

Making up begins with Touch 'n Glow Moisturizing liquid makeup in Cinnamon Bronze. Stan Place applied it with a damp sponge, then smoothed it with his fingertips for an even finish. For Memory's eyes, brown pencil shadows the lid area. Next, a new blushing bit: Touch 'n Glow Moisturizing liquid makeup in Softfrost and Softfrost Rose blended and brushed onto cheeks. Coloring lips: Daring Young Red Super Lustrous lip gloss. All, Revlon. See page 114 for more about Memory.

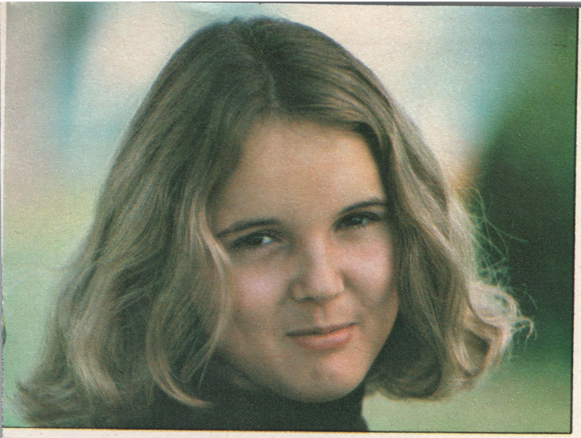


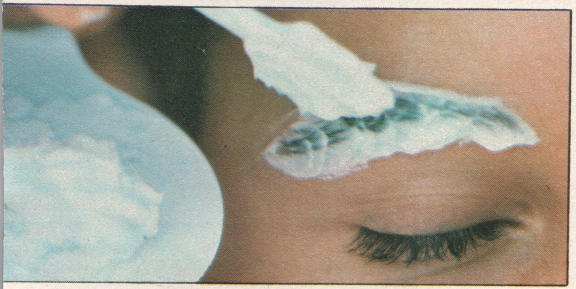




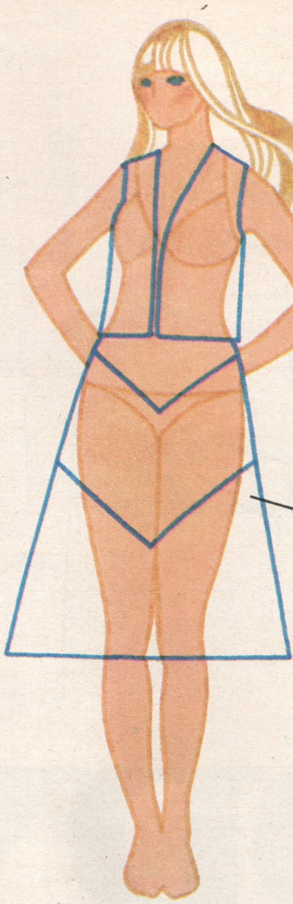
DAVID McCABE

DAVID McCABE





PROBLEM:
to create a taller look



ANKE VAN DUN

monotones and/or dark colors give a longer, thinner line

bias-cut or boxy shapes minimize roundness

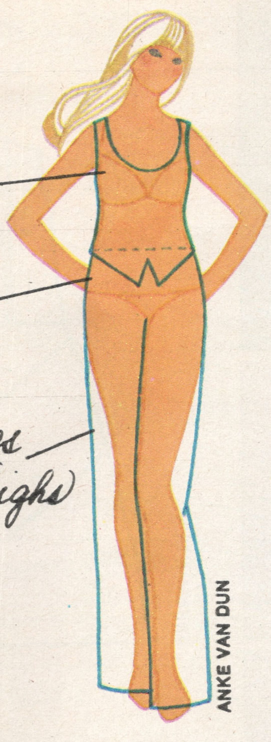
ANDREA

Andrea Gleysteen lights up our pages with the same warm smile that has helped her make friends all over the world. Born in Trinidad, she's lived in Germany, England, Egypt and Israel. Andrea, eighteen, is now finishing high school at the Spence School in New York. When we met (photo left), she was wearing pants so snug they emphasized her hips and thighs; a turtleneck made her appear chunky and shorter than she is.

A thinner, taller look was achieved with blue tones, opposite. The zippy cardigan has a flattering box shape, enough length to cover hips. Acrylic knit. Bronson of California; $25. Another slimmer: a bias-cut skirt that camouflages ample curves. Fringed edging carries the soft skirt to just below the knee, a perfect length for girls with Andrea's figure problems. Pre-washed cotton denim, by J. C. Penney; $13. Shirt by Trafalgar Square. Bright ideas in accessories complement dark colors. Buckle-up boots in sunny yellow are by OlofDaughters. Mickey Lyons umbrella. See next to last page for shopping info.

Open wide for beauty! Makeup artist Stan Place played up Andrea's sun-streaked hair by lightening her brows with Jolen cream bleach. The big look for her eyes began with a tweezing to get rid of stragglers under her brows. To make her eyes seem larger, Stan suggested extending eye shadow beyond the outer corners and concentrating mascara on the outer lashes. Doing the tricks here: Kohl Color for Eyes in Kasbah Brown; Quick 'n Thick mascara in Brown Brown. Girls who travel need simple makeup routines. Andrea wears Unshine Make-up in Beige Blush under Super Blusher in Sweet Cherry. All, Pure Magic by Max Factor. To put wavy fullness in Andrea's limp hair, stylist James Reda used electric rollers. Finishing touches: a side part and a brisk brushing. More on Andrea, page 116.

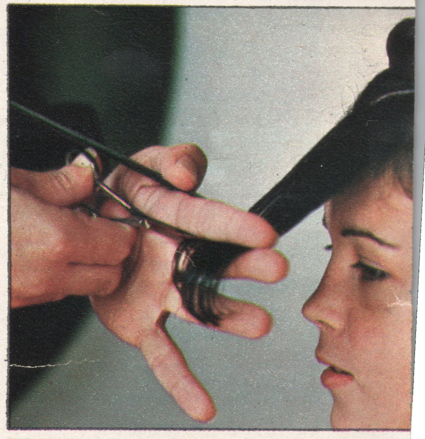
PROBLEM:
full bosom and hips


u-neck vest minimizes bosom
low-cut pants give a longer-waisted look
straight-cut legs camouflage hips, thighs
use cut or color to break up planes of a large frame
ANKE VAN DUN

TIPPY

Tall, dark and good-looking—that's Catherine McNally, known to all as Tippy. When we first met (photo above), she was wearing a T that made her look too bosomy and the wrong pants for her figure. Tippy, who's sixteen and a junior at Brookline High in Massachusetts, said: "My hair's hard to comb and my hips are too big!"

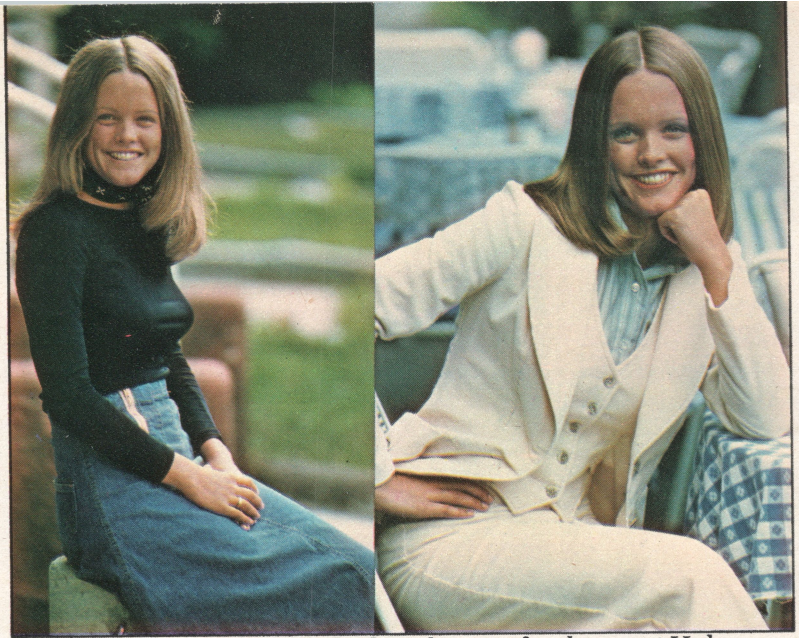
Hair is where Tippy's new look got going, when we asked stylist John Dellaria of Boston to tame her thick brown locks. For manageability, or getting a comb to slip through easily, he gave it a treatment with Clairol's Condition Beauty Pack. Straggly, uneven ends were trimmed, and hair was set "from the bottom up" on special stacking rollers invented by John. "They pin to each other," he explained, "not to the scalp, and they're especially good for setting hair dry." **Faceworks:** A mild cleanser for Tippy's dry, lightly freckled skin was followed by a film of moisturizer. Brows were neatened for better definition of the arch. For a foundation shade, makeup artist Rae Bertellotti of Catherine Hinds in Boston suggested, "Go halfway between the freckle color and skin tone. You don't want to fight the freckles." Her choice: Gentle Beige Moisture Make-Up by Clairol, dotted on and smoothly blended. **Figure facts:** The U-neck vest, far right, is good bosom camouflage, with a shaped waist that gives Tippy more of a waistline; $17. Slimming low-rise jeans have back pockets only; $23. Prewashed denims by Levi's Juniors. Madras plaid shirt by Focus; $17. Stores, next to last page. More about Tippy, page 116. Want solutions to your own problems? Enroll in SEVENTEEN's Beautyworks program; see list of stores on last page.



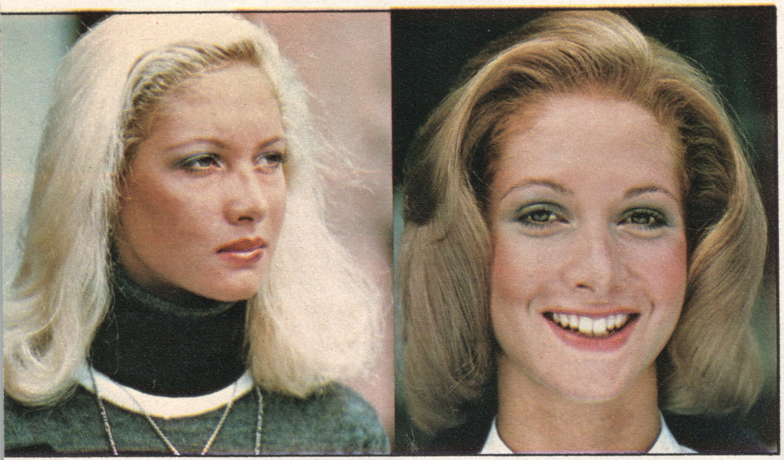
DAVID McCABE

QUICK CHANGE

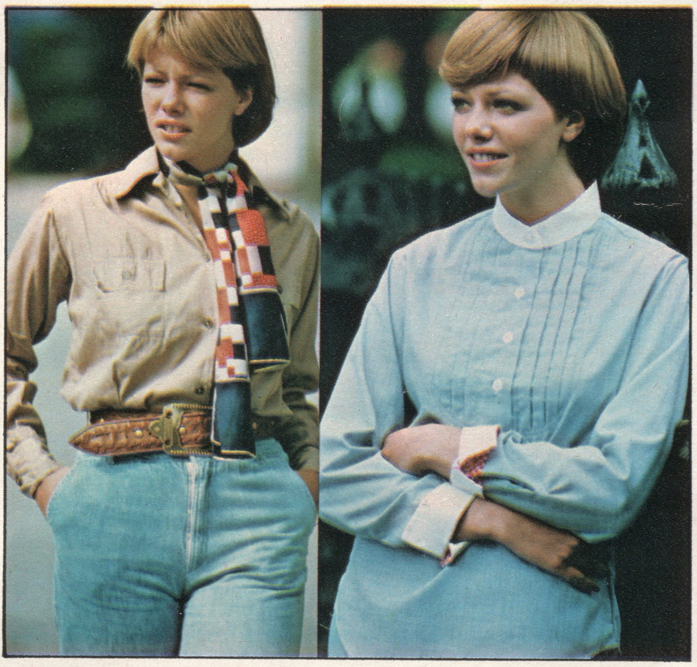
Sometimes that's all it takes to make the most of your looks. On these two pages we show the results of our mini-makeovers in the Boston area, running the gamut from a softened hair color to a shapelier leg. If you have one of the beauty or figure problems covered here, try solving it as shown or modified to your taste; your mirror's sure to reflect the good news!



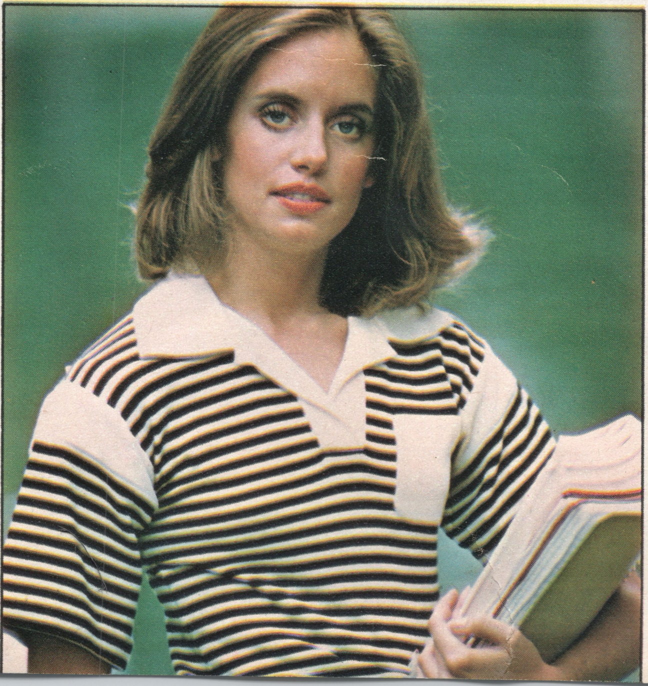
Mary Beth Mulcahy, above, a freshman at Holy Cross College, wore a too-clingy T (left). A corduroy turnout helps minimize her bosom: blazer, $33; vest, $16; pants, $22. All by Collegetown. **Supersize?** Big feet look smaller in wedgies, below. Leather moccasins by Nina Footwear; $29. **Katie Foote,** below right, is a Boston College freshman from Chicago. To fill out her slim figure, a bigtop with horizontal stripes is just right. Polyester/cotton, by Whistlestop; $13.50.



Annie Keller, above, is from Erie, Pennsylvania, and a freshman at Boston College. Her hair was over-bleached (left), her makeup too harsh. An overall toning down produced a new Annie! Corrective hair color by Mel Witten for John Dellaria Continental.

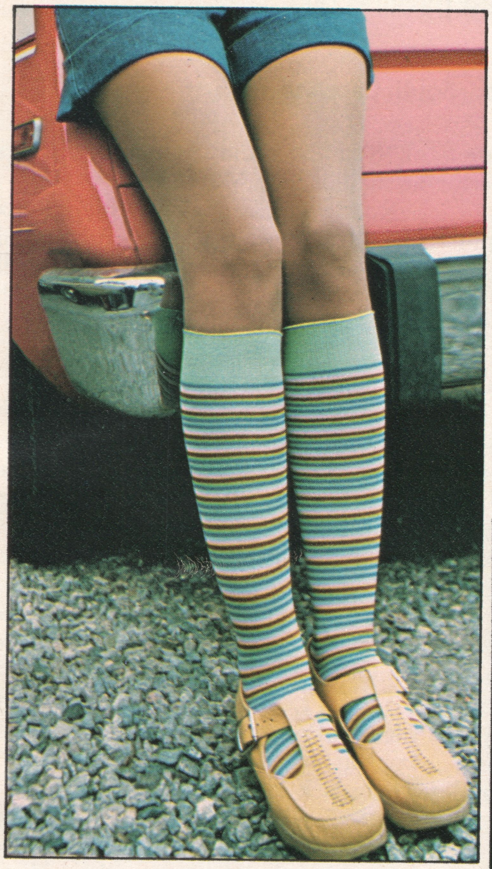


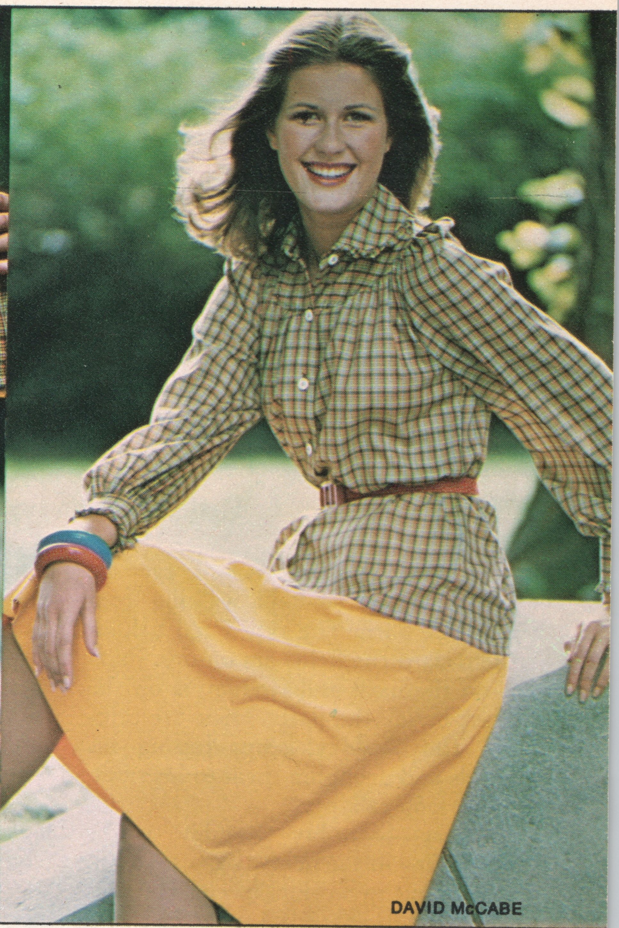
June Harding, above, of Melrose, Massachusetts, looked all scrunched up in her scarf and shirt collar (left). A band-collared shirt gives a longer line. Blue polyester/cotton, by Shapely Shirts; $12.



Skinny legs, below, can use extra width. Horizontal multistripe socks provide it. By Hot Sox; $2.50. And for the smaller feet out there, yellow leather shoes on springy soles. Get There by Famolare; $28.

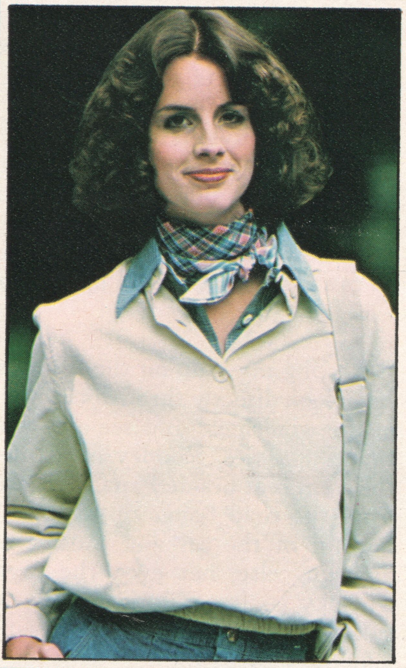
Bonney Prince, below center, of Newton Lower Falls, Massachusetts, is five ten and slim. She looks great in a corduroy blouson with dropped shoulders because it adds needed fullness. Charm of Hollywood; $24. Scarf by Echo.



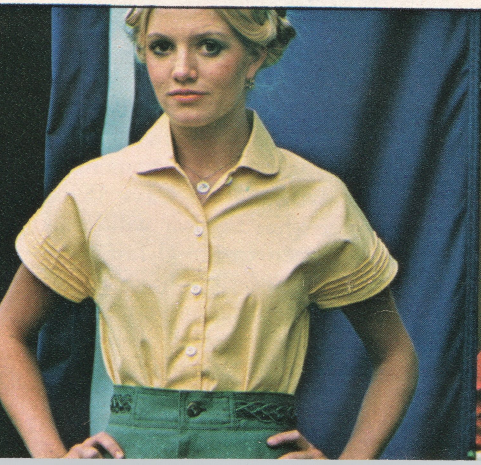


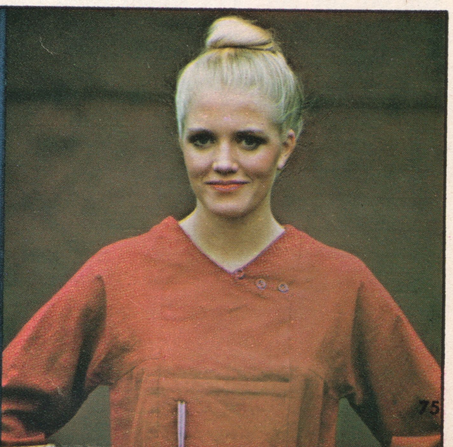
DAVID McCABE

Debbie Lee, below, is in a one-year dental assisting program at Northeastern-Tufts University. Her problem: very broad shoulders. Solution: a raglan-sleeved shirt (center). Dearborn; $13. Pendant by 1928 Jewelry Co., $4. More shoulder flattery (right): the V-neck pullover top by Sweet Baby Jane; $17.



Charleen Crampe, above, a sophomore at Reading (Massachusetts) High, is five ten and large-framed. First we lifted her long center-parted hair (bottom inset) away from her face to avoid the droops. To break up her height, we chose contrasting separates: yoked shirt in a mini tartan (Dearborn; $15) and yellow four-gore corduroy skirt (Glenora; $19). Red jute belt by Charles Belts; $4. Wooden bangles, Peter & Peggy for P. C. Designs; each $4.50. More body shaping, top inset: red leather belt by P. C. Designs for Garay; $14. More info, next to last page. All hairstyling by John Dellaria. Makeup from Lancome, by Rae Bertellotti for Catherine Hinds. Beautyworks stores, last page.





I Can Still See His Eyes

When J.C. looked at the big man dressed in black, he forgot all about the fair and the people passing by

First-prize fiction by Billy Nicholson, 17, Greenwood, South Carolina

Sitting on the fence, I can see Roddey and Papa walking from the barn. The sky is red behind them, as if the fields are on fire. Papa is on the path and Roddey is on the grass beside the path. They are talking and Roddey keeps raising his hands and dropping them to his sides. They stop talking.

Every Saturday Roddey works with Papa in the fields. Papa says I'm too young to work. I'm six. He says when I'm double what I was last year I can work. Sometimes Roddey lets me ride on the tractor, but most times he doesn't. Papa lets me ride when he's not busy, which isn't very often.

I jump off and run to them. "There's my boy," Papa says, smiling and putting his arm around me. His teeth are yellow and brown, like the tobacco he chews. Roddey doesn't chew tobacco. He says the girls don't like it.

I walk between them and we go into the house. Mama kisses Papa and then makes Roddey and me go wash up for supper.

Me and Papa and Roddey sit down at the table before Mama. We always do. Mama lifts a large pot from the stove and puts it on the table. When Mama sits down, Papa says, "May this food be blessed by the mercy and grace of the Lord." And he lifts the top off the pot. The steam from the soup tickles my nose and face and makes them feel wet.

"Mary, Roddey tells me that there's gonna be some kind of a special show at the fair tonight. What'd you say it was?" Papa looks at Roddey.

"Mama, it's the last night and I done all my schoolwork. Everybody's gonna be there and people tells me that there's lotsa shows wasn't there last year. Can't I go?"

Mama looks at me and Roddey and then at Papa. "Well, John, he's right, he has done his work. I think we should let him go iffen he takes J.C. with him."

"Take J.C.!" Roddey says and looks at me. "Mama, you know I'd never be able to take care of him at the fair. He don't pay no mind to me anyways."

Mama and Papa look at each other. "Roddey, yore mother's right," Papa says. "J.C. wants to go as much as you do. He ain't gonna give ya no trouble anyways. Is ya, J.C.?"

I shake my head and Papa says, "You boys run upstairs and I'll drive ya over to the fairgrounds. 'Kay?"

Roddey tries to say something, but he can't. He leaves to go upstairs and I go too.

Resting my chin on the front seat, I can look directly through the middle of the windshield and see everything that Papa sees. Roddey is sitting in the front seat beside Papa. The gravel from the road bangs up against the bottom of the car and I can't hear anything else, not even the engine. The sky is almost dark now. On one side I can see where the sun was; it's gone now though.

When we turn out of our road onto the paved part, the banging stops and it is quiet. There's nobody else on the road besides us. If I turn around and look out the back window, I can see the red lights on the pavement and then the darkness we leave behind.

I wonder what the fair will be like. I've never been to a real fair before, ever. Mama says they have all sorts of rides; rides that spin you and rock you and make you feel like you are flying. It sounds scary . . . but fun.

"Roddey, is they gonna have rides at the fair, like Mama says?"

Roddey doesn't say anything. Papa looks at him, waits a few moments and then says, "Yes, they is, J.C., but y'all be careful on them things. I hear tell of people bein' killed on those rides. You listenin', Roddey?"

"Yeah, Papa."

"You take care of J.C., now. Don't let him be runnin' around loose everywhere. People can eas'ly git lost in those big crowds." Papa rolls down the window, spits into the wind and then rolls up the window. "And J.C., don't you be runnin' around everywhere either. You stay right close to Roddey and don't give him no trouble."

"I ain't, Papa." There is a long silence. Pretty soon we come to the fair entrance. Lights are everywhere. There is a large field, farther than I can see, with spinning and twirling and blinking lights. There are two large white buildings on either side of the gate. On the front of one of them there is a large banner which says, I think, Johnston County Fair. A high fence circles all the lights and there are millions of cars outside.

Papa turns in behind all the other cars and says, "Boys, now I'm gonna let y'all out at the gate here and me and yore mother'll pick ya up in two hours, at ten o'clock. 'Kay, Roddey?"

"All right." Roddey turns his head.

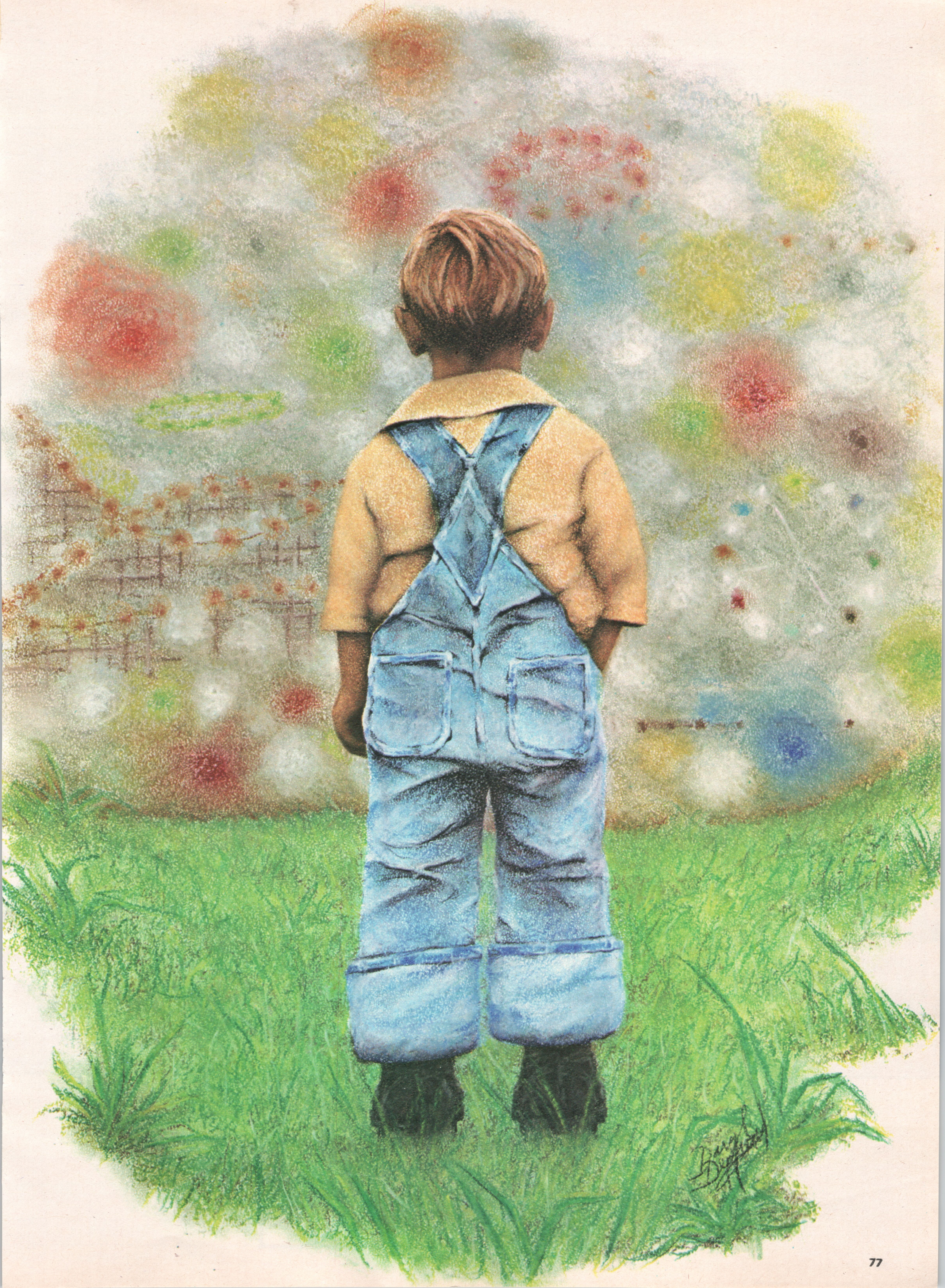
The car stops in front of the gate.

"Roddey, now here's five dollars for the both of ya. Y'all have a good time, and J.C.," he points to me, "you stay with Roddey and don't be gittin' lost."

Roddey and me get out and slam the doors. *(continued on page 129)*

The stories and art on these and the following four pages are the winning entries in SEVENTEEN'S annual Short Story and Art Contests. A story that tied for third place will appear in a future issue

First-prize art by Daryl Desmond, 19, South Lake Tahoe, California



Jason

His little brother lay limply in Billy's arms, all the strength gone from him

Second-prize fiction by Stephanie Stone, 15, Des Moines, Iowa

I was nearly eight years old when they brought Jason home from the hospital. It was the spring of 1944, and life seemed to offer me everything I wanted. If you had asked me about the war, I would have thought of it as one of those things grown-ups always talked about, along with someone named Roosevelt and something called rationing. It all seemed rather immaterial to me then.

Dad owned a feed store in a small farm town in Indiana. The two of us were practically inseparable, and I think of him often now. Despite the war and the bad times, there were many good times too, and those are the memories that I cherish the most.

I remember very well that Sunday afternoon in July when I first found out about Jason. We were eating lunch, and everything seemed pretty normal for a summer Sunday in Alden. After a while Mom stopped and glanced at Dad, then turned and smiled at me.

"Billy, dear," she began explaining in her soft, easy way, "you remember those pictures we have of you when you were just a baby?" I nodded and she continued, "Well, the point I'm trying to make is that we are going to have another baby, one to take pictures of the way we did of you."

I smiled at Mom and turned to Dad. He looked at me and said, "Well, what do you think of that, Son?"

"Wow," I said excitedly. "When are we going to have it, Mom?"

"Oh, it will be a while yet," she said, smiling. "But you'll know for sure when the time comes."

I was really looking forward to the arrival of a new baby, and my excitement over the fact that I was going to be a big brother showed greatly in the months to come.

All of the preparing and planning for the baby got rather hectic; there were new things to buy and old things to renovate. One day Mom was refinishing the old baby bed that had been my dad's when he was young. I was upstairs when I heard her calling me.

When I got downstairs and saw her lying on the floor, I didn't know what to think. But when I tried to rouse her and she wouldn't move, I began to get very scared. A million thoughts began rushing through my head. What had happened to her? Was she sleeping? Maybe she was dead! I began shaking her, trying to get some response, but nothing I did would help. "Oh, God," I thought, "please let her be all right."

I finally figured out that I should go to the store and get Dad. I tore out of the house and ran uptown as fast as I could. Tears streaming down my cheeks, I burst into the store.

The few farmers and their wives who were shopping turned and looked at me, rather shocked. I pushed my way through them, back behind the counter where Dad was standing.

I had to fight to keep from screaming and going into hysterics when I told him what had happened. For a few seconds that seemed like an eternity, he just stood and looked at me. Finally, he told all of the people what had happened and began clearing them out.

I don't really remember much after that. The next thing I knew we were sitting in the hospital. It was so quiet; nurses and doctors were walking around like zombies. The smell of antiseptic was enough to make me sick.

Dad and I sat there on a bench in the waiting area. After a while, I turned and looked at Dad. His usually bright eyes seemed dull and lifeless. He looked as scared as I felt. I wanted to say something, but I didn't know what. So we sat there waiting, taking strength from each other's presence.

After hours of waiting, a doctor finally walked through the door. He was an older man, stern and solemn-looking. He walked over to where we were sitting. "Mr. Richardson, I'm Dr. Kelly," he said. The doctor stood there in his soiled white uniform staring at us. He looked tired and depressed as he stared blankly into my father's face. "I wonder if I could talk to you for a minute?" He glanced at me. "Alone, if it's all right with you." Dad stood up and dragged his feet as he walked slowly with the doctor over to a deserted corner. They stood there talking, and my father hung his head as if he were being scolded. Dr. Kelly was explaining something, his hands folded in front of him. He never changed the expression on his face. Finally they stopped and both of them turned to look at me. I knew something was wrong. Something had happened. I tried to prepare myself for whatever they might tell me. I stood, trembling, as they walked back over to me.

"Billy," Dad began as he took hold of my hands, "Mom's all right, but the baby . . ." He stopped as tears began to well into his eyes. That was when Dr. Kelly bent down and rested his hand on my shoulder.

"You see, Billy, since your mommy was sick, it affected the baby. He decided that he wanted to be born now instead of in a few months. So we delivered him. He's awfully small because he hadn't finished growing inside your mother yet. Do you know what an incubator is?" He paused, not long enough for me to answer his question, then proceeded to tell me all about the incubator and how they were going to keep my little brother in one until he had grown more and was ready to come home. It all seemed so strange. Why was my brother going to be kept there? I always thought that he would come home and stay with us. But it appeared I wouldn't be seeing him for a while. It was as if he had never even been born.

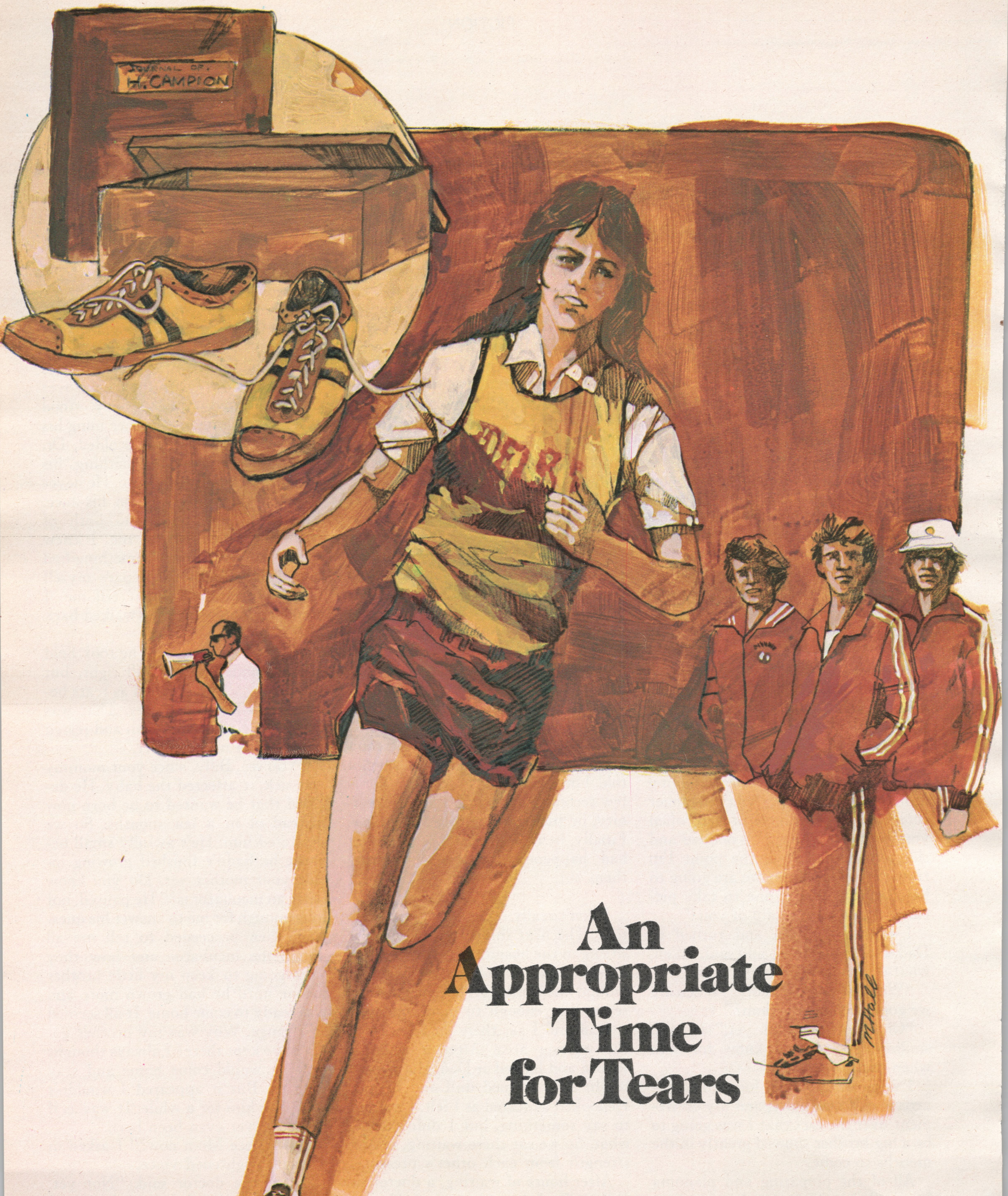
"Can I see Mom now?" I asked in a small, frightened voice.

"No," the doctor said. "Not yet. She's very tired and she's resting now."

"But how long will it be before she can come home with us?"

"It'll be a few more days," Dad explained. "Now come on, Son, let's go home and try *(continued on page 98)*

Second-prize art by David Owens, 19, Athens, Pennsylvania



JOURNAL OF
H. CAMPION
M Hall

An Appropriate Time for Tears

Grandpa had treasured his track shoes more than anything else he'd owned

Third-prize fiction by Cynthia Irace, 19, River Vale, New Jersey

When Grandpa died, I remember everyone cried. Everyone but me, that is. I suppose I should have, but I just couldn't, and I really didn't know why. You probably wouldn't think of Grandpa's dying of a heart attack as such an important public event. But he headlined the newspapers, which were filled with his pictures and articles on his life from early boyhood to his death. And most of all, on his fame. I wish now I'd cried when Grandpa died.

It was to me, of all Gramps' twelve grandchildren, that he left his track shoes, which were really an old pair of sneakers. Gramps had been a famous track star in his youth, and his yellow track shoes with the black stripes were the sneakers he had worn when he won his first meet in high school. I'd been told how he had treasured the track shoes more than anything else he'd ever owned. They were a kind of good-luck charm for him as his endurance and speed increased unbelievably throughout his high school years and beyond. Of course, his feet had grown out of those sneakers before he'd gotten much wear out of them, so he packed them safely away in their practically brand-new condition.

I was in awe when his track shoes were presented to me in the old brown shoe box, and along with them Grandpa's journal. I had admired my grandfather's talent, and my eternal dream was to be a track star too. Everyone said I was a better-than-average runner, and Grandpa used to clock me as I ran around my high school track. I was going to miss Gramps, not having him out there watching me run. But now I had his track shoes.

It was amazing that they fitted, and I only hoped I'd get off to a good start with them before I outgrew them. I was sure they would bring me the fame that they had brought Gramps. Gramps was superstitious, as most athletes seem to be, and his track shoes were his lucky piece. When I was given those shoes, I guess the superstition came with them—or at least something did. I felt it was a miracle that they fitted me so perfectly. I knew they'd bring me luck.

Although I had faith in myself and the sneakers, I was prepared for a disaster the day of my first race. The guys on the team did not like me. They just wouldn't accept me, and they usually made practice fairly uncomfortable. But running was my life, and I knew I had it in me to be the best runner there ever was, maybe even better than Grandpa. I knew he'd have liked that. Gramps acted as my father too. I don't remember when Dad died; I was only a baby at the time. However, Gramps did everything he possibly could for me, just as my real dad would have done.

I had never worn the sneakers to practice. I had others I wore then because I didn't want to wear these out. They had to last for as long as they possibly could. And I vowed never to dispose of them, even when they became completely worn out. This treasure would always remain. I wished it were possible to press them between the pages of my journal. However, I would have to be content instead to place the sneakers safely away on the top shelf of my closet and keep their luck in my memory.

The guys smirked at my sneakers when they first saw them. Sure, they were old-fashioned, but they had been Gramps' once, and to me they were unique. I think the guys were jealous that I was related to the famous Henry Campion, but I didn't care. I just had to win this first race—for Grandpa, for myself and for the team—even though they sarcastically chuckled at me and my track shoes. And we did it! Our school won the meet and I came in first in my race, making phenomenal time.

Every meet my high school competed in that year we won! And my teammates became much friendlier with each new victory. Finally I felt as if I was really a part of the team. I realized it was probably just because we were winning, but I let it pass. After all, how could one not be friends with one's own teammates?

I was feeling so great about everything when the blow fell. Well, it didn't really suddenly fall—I had known all along that it was bound to happen. Then it did. I couldn't imagine anything bad happening at that point in my life. I was friends with the guys on the team, my grades in school were good, my speed and endurance were increasing and we had won all our meets of the season. Then my feet grew. Of course, they didn't grow overnight. I was aware that my track shoes were feeling tighter, but I tried not to pay attention. I wanted to believe it was just the summer heat that had made my feet expand or swell or something. But it was true—the sneakers just didn't fit anymore. I wanted to cry, but I didn't.

Instead, I opened Grandpa's journal to the place where he had written about his growing out of the track shoes. I had saved this part of his journal to read when it happened to me. I guess I'd hoped he had written some words of encouragement or reassurance, maybe something he would have said to me if he were alive, about the situation with which I found myself confronted. Though I didn't know quite what it was I was hoping to find when I began reading, I guess Gramps knew when he wrote it, because I found it. It was dated June 2, 1915, when Gramps was fifteen years old, and what he wrote I'll always remember:

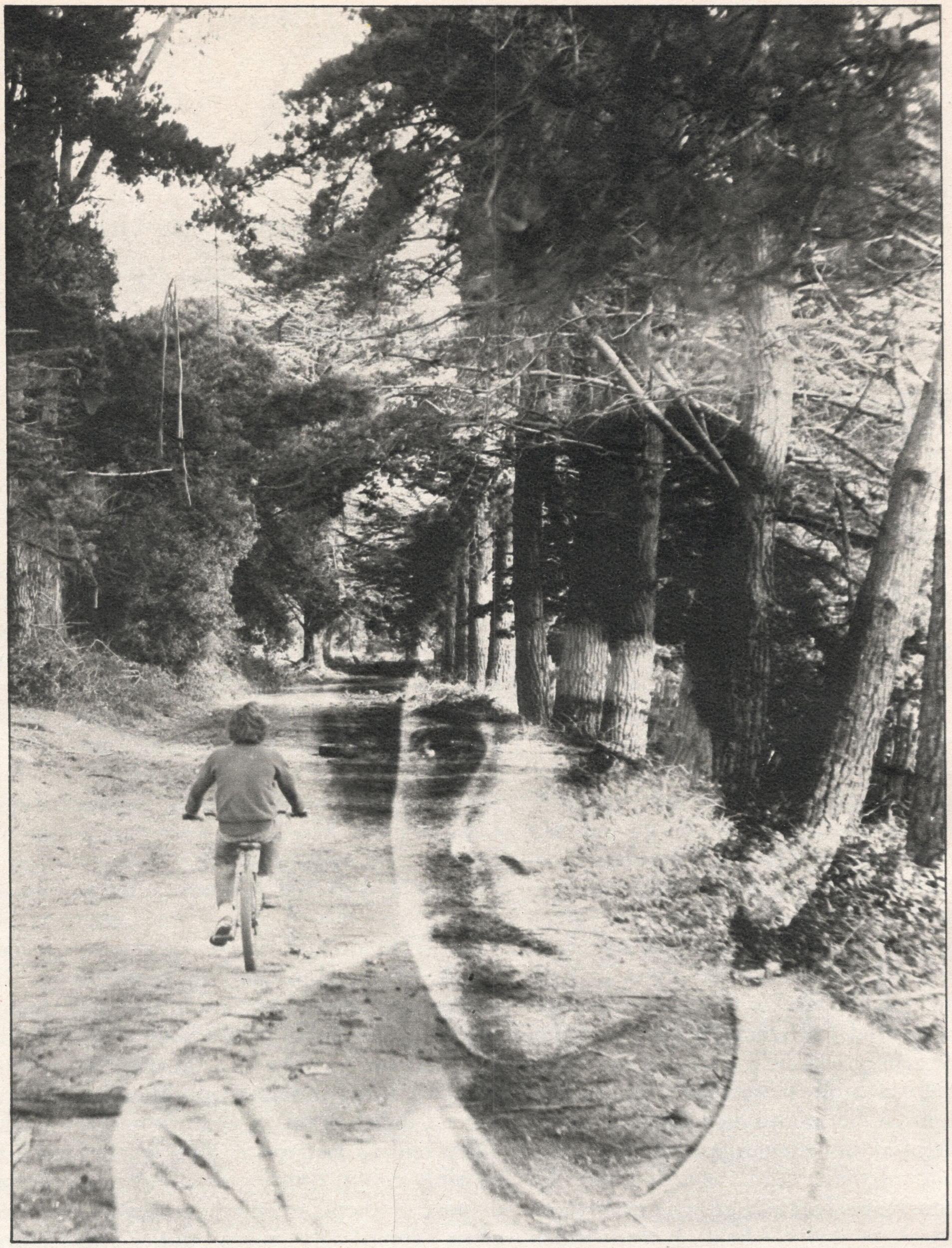
"Panic set in today. Whoa, God, I first thought. Our last and most important meet is in two days, and God, do you know what finally happened? I had to pack my good-luck charm away. I just can't squeeze into those track shoes anymore, and even if I could, they'd do me more harm than good because they are just too tight. I'm going out to buy a new pair tomorrow, and they'll take over where my old racers

(continued on page 97)

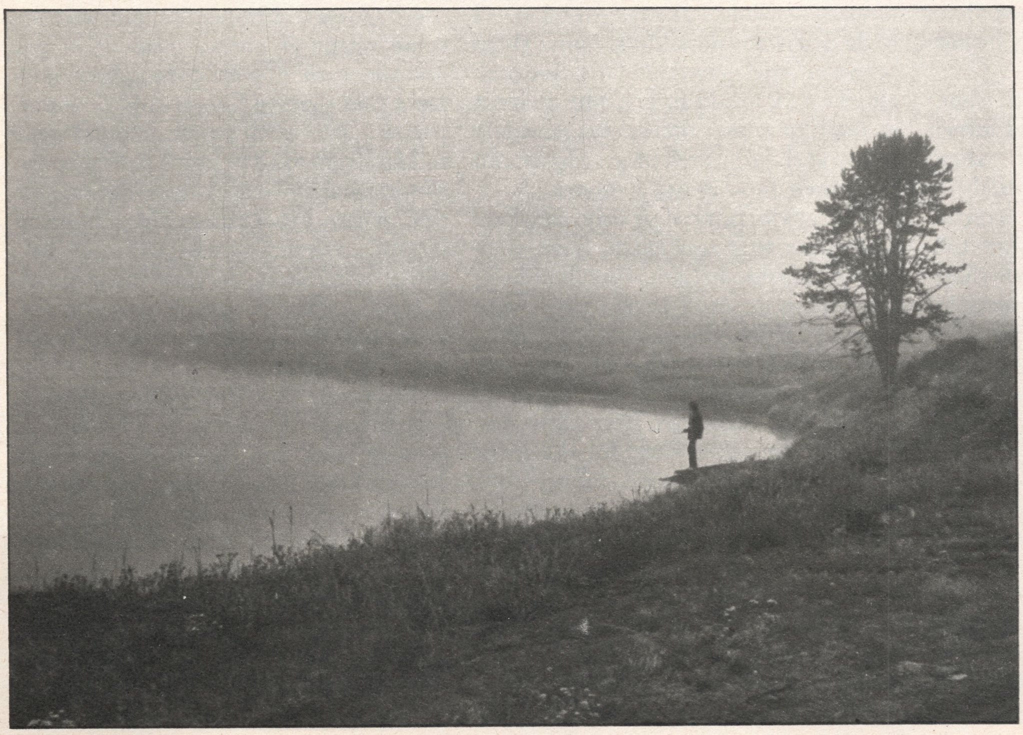
Third-prize art by Mike Hall, 16, Huntington Beach, California

REFLECTIONS

Here are the talented prizewinners in SEVENTEEN'S 1975 Photography Contest

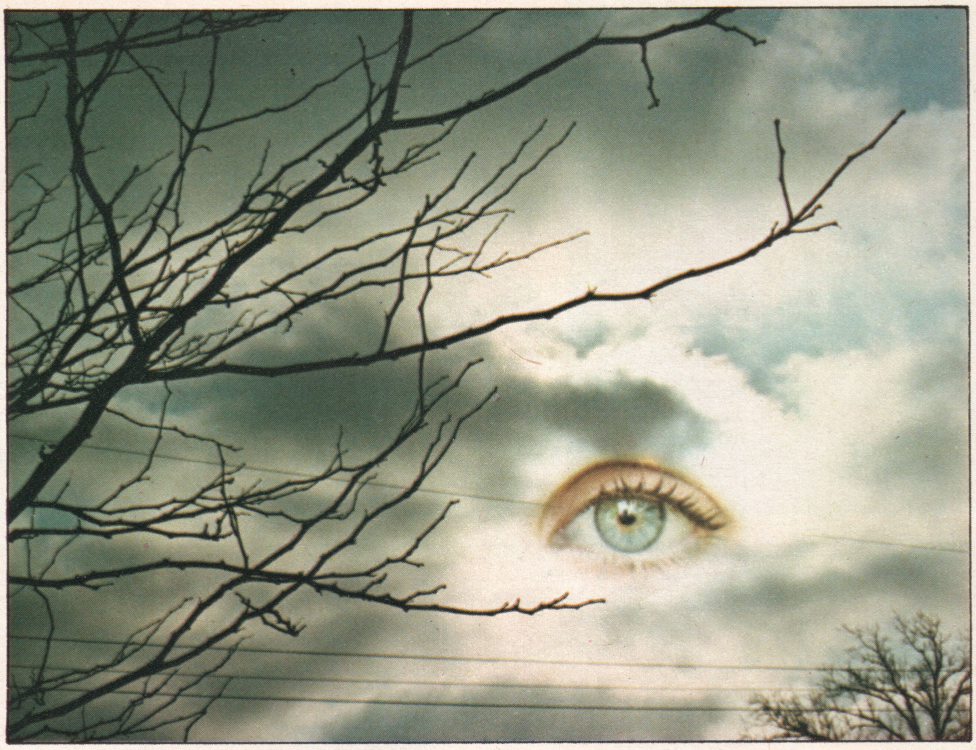


"Start taking as many pictures as you can and use a simple, inexpensive camera," advises Robin Pedemonte, seventeen, of Aptos, California. "I used two negatives for this shot and put them together to make a double exposure. I enjoy taking pictures of children—that's my younger brother in this photo." Robin, who uses a twin lens reflex camera, puts Ansel Adams at the top of her favorite photographers list.



"I usually shoot scenes such as plains or prairies but also like doing portraits of people—there's really so much you can do with your imagination," says Jeanne Kilen, nineteen, of Sioux Falls, South Dakota. Her shot of a man fishing in Yellowstone National Park was taken at sunrise. Jeanne hopes to combine photography with writing. Someday she'd like to have a book of her work published.

"I took a photo of a stormy sky and added a picture of my sister's face, superimposing only the eye on the white, cloud-filled area," Elizabeth Silverman, nineteen, De Kalb, Illinois, explains. "I used a single lens reflex camera with a 55 mm lens. I simply call the photo 'The Eye,' but anyone can interpret it as they like." Elizabeth, introduced to camera work by a friend who had a studio, admits good pictures take time and patience.



"This old man was sitting quietly in the streets of Bombay. His bag looked as if it were full of rubbish." Amla Sanghvi, nineteen, of Bombay, India, snapped this shot in her native city, using a 35 mm with a 1.7 lens. A senior at Elphinstone College in Bombay, Amla's an English lit major. But photography also occupies a lot of her time. "I'm too interested in it to ever give it up," she says.

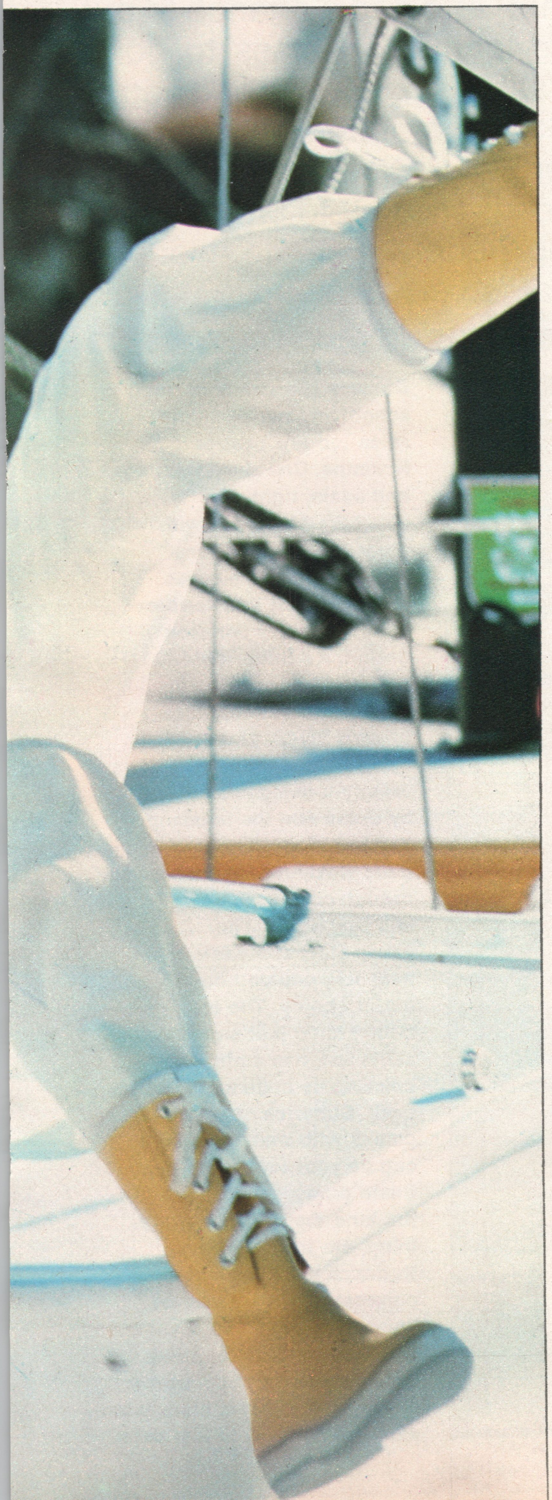
"Everyone in my family owns a camera," says Sam Thaler, seventeen, of Pomona, New York, so it isn't any wonder that Sam enjoys snapping away with his own 35 mm camera. He shot this doorway photograph on Main Street, Spring Valley, New York, for a high school project on poverty. Currently enrolled in the overseas program of Rockland Community College, Sam is living on a kibbutz in Israel and studying Hebrew.

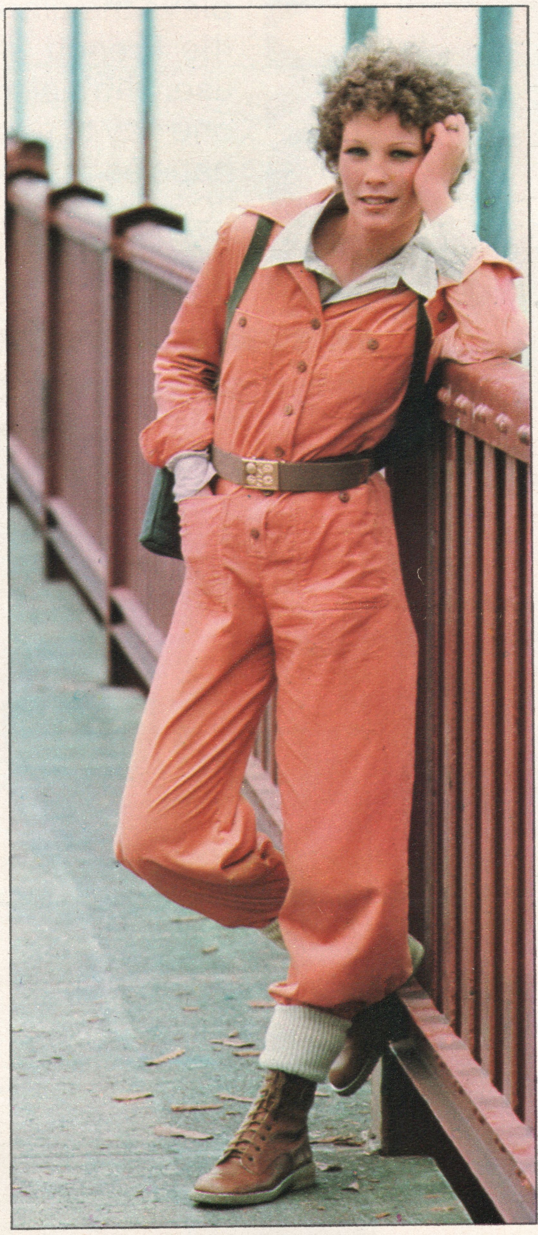
JEANI

Sew up a good time! Follow SEVENTEEN's editors to San Francisco, where we photographed three California girls, each with a wardrobe to match her life style—maybe yours too. Here, meet sixteen-year-old sports enthusiast Jeani Soares, a junior at Samuel Ayer High in San Jose, whose love for sailing, hiking, biking and "just being active all the time" keeps her outdoors more than she's in. Her kind of clothes: gear for girls who never stop moving.

GOOD SPORT

JACQUES MALIGNON





Set for sailing and sudden splashes in San Francisco Bay, below, Jeani is well covered in a featherlight yellow slicker. It has a tie closing and raglan sleeves, and it's roomy enough to go over even her heaviest sweaters. Later she'll wear it for biking and camping. Butterick Sew & Go pattern 4615, in water-repellent nylon ciré by Earl-Glo; $2 a yard. Sperry Top Sider boots. **Beauty bit:** Get in tune with the outdoors with a new natural fragrance. Jeani's choice: Bonne Bell's Spring Musk spray concentrate. **Putting on the brights,** above, in a stretchy velour jacket and a pair of boy-leg shorts. The jacket has a handy hood and elasticized waist. Jeani wears it over a turtleneck; it would be just as super topping a bathing suit, jeans or dressy pants. Butterick 4065. Shorts with patch pockets and fitted waistband are Butterick pattern 4289. Orange stretch cotton velour by Schlang & Co.; $6 a yard. Unisa rope-trimmed wedgies. **Jump up and go!** That's the easy feeling Jeani gets with a versatile jumpsuit, opposite. The coral-colored corduroy look rates high with her because it's so comfortable and she can dress it up or down with different accessories. For trekking across the Golden Gate Bridge, she goes supersporty with cuffs turned back, legs tucked into socks and boots (these by Famolare). An army-inspired belt (Elegant) and bag (Weiss & Mahoney) are good casual extras. How to get a dressier look? Wear a scarf, trimmer belt and strappy shoes. Jumpsuit is Butterick 4396, in light, thin-wale cotton corduroy by Crompton Richmond; $5 a yard. For more fabric and pattern info, see the next to last page. Hairstyles for all our make-it pages are by James Reda; all the makeup is by Jackie Reiss.

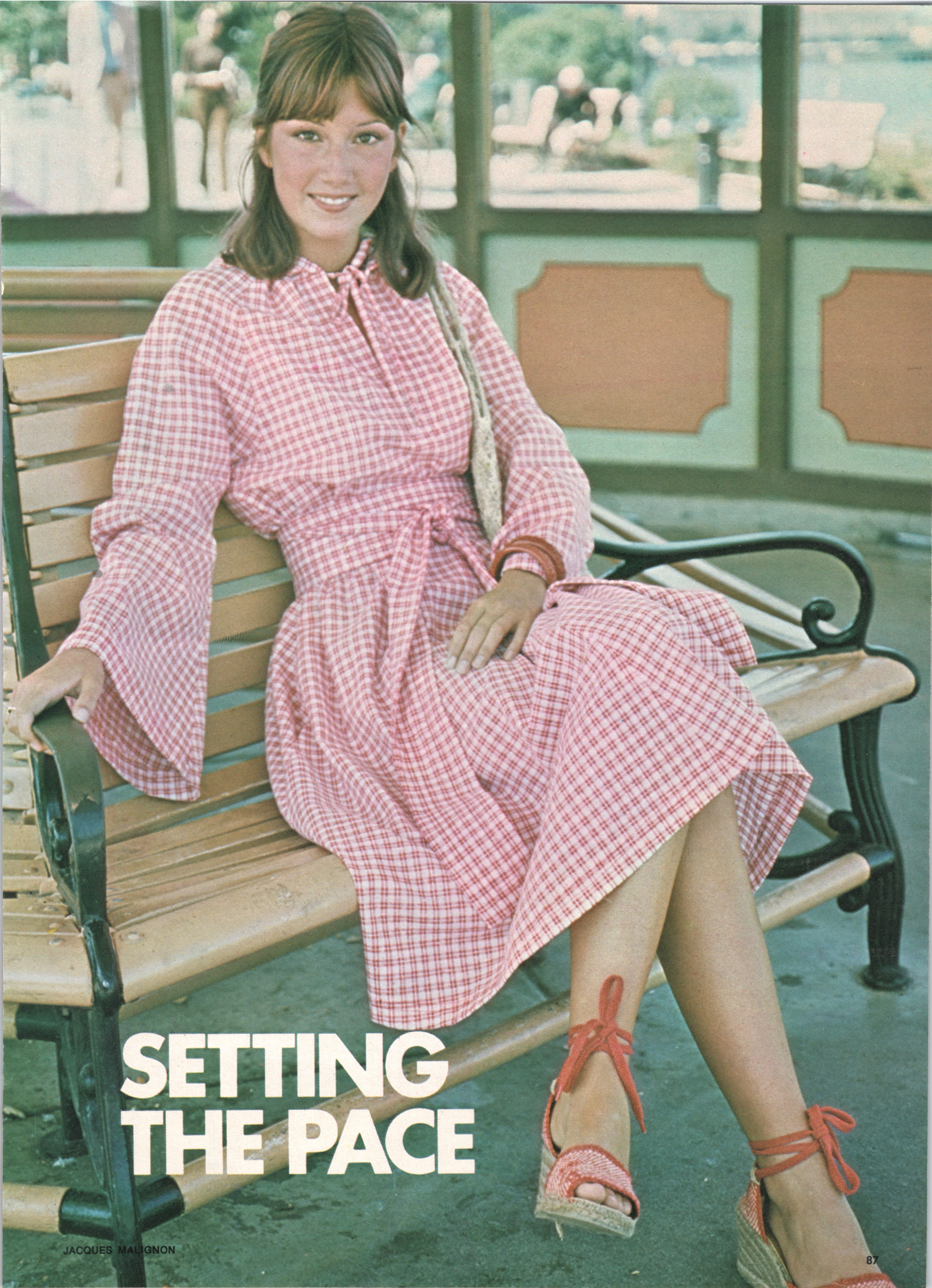
ROXANNE

A sixteen-year-old junior at Saratoga High, Roxanne Walker is a fashion innovator all the way. She's always ready to pick up on the latest trends and update her current clothes with new accessories. Major interests include sewing, embroidery, skiing and traveling. In the summer of '74 she toured Europe with the school's band (she plays the clarinet) and had a chance to put the French she learned in class to good use. She's also studying Spanish and hopes one day to work for the United Nations, perhaps as an interpreter. As Roxanne puts it: "Communication is the key to understanding and helping people. For me, working toward that goal is very exciting."

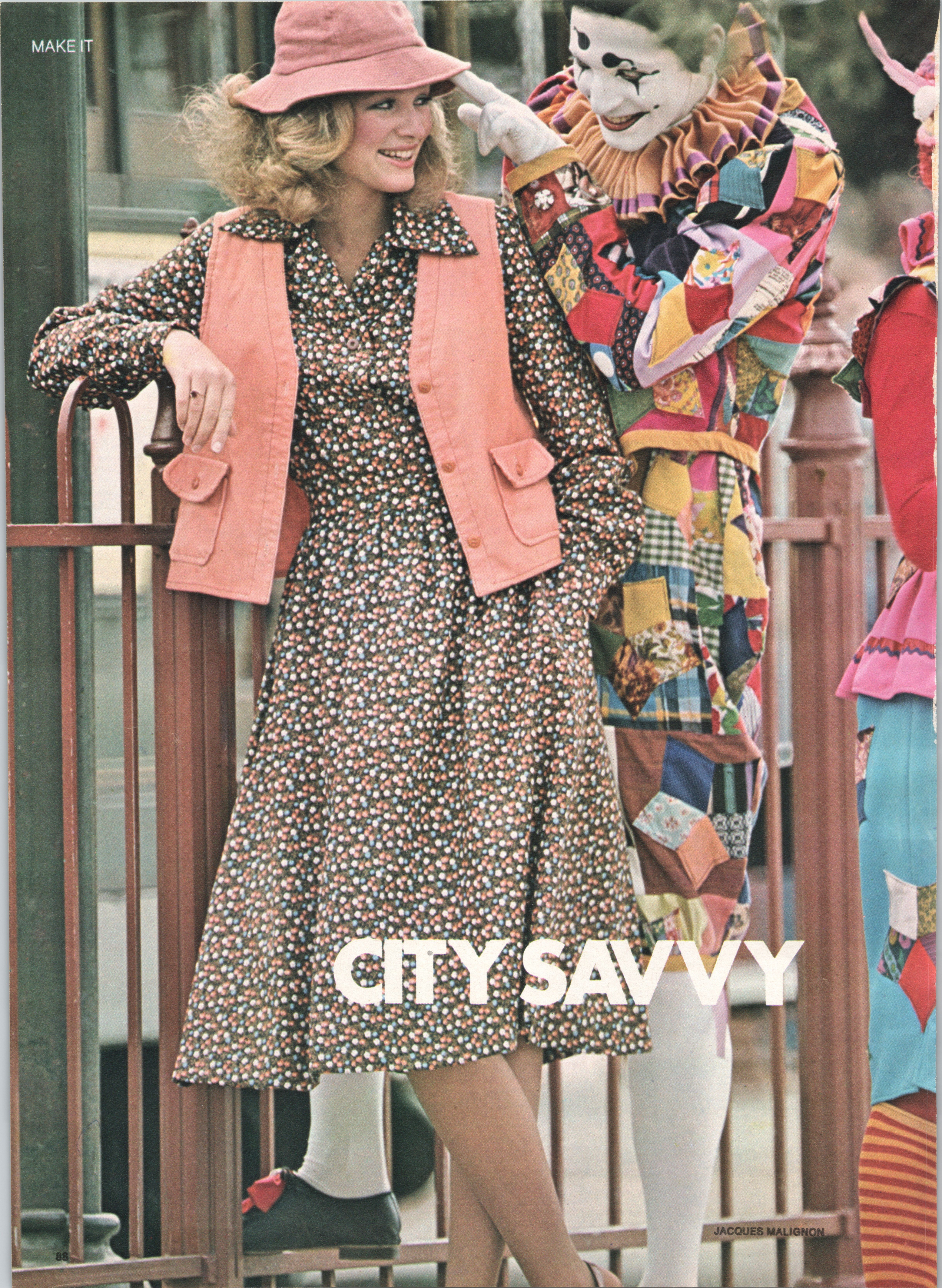
Partners in flowery prints, above, for extra-special times. Roxanne opts for the peasant feeling of a quilted tie-front vest. Butterick 4397, of polyester-filled quilted cotton. Peter Pan; $4.25 a yard. It's paired with a flouncy gathered skirt. Butterick 4241, in cotton broadcloth by Peter Pan; $2.40 a yard. Wrights eyelet trim. Her blouse is a flea market find. Eva Graham bangle and Encore shoes.
Beauty bit: Roxanne colors her lids with Aziza's Moisturizing Creme shadow in Ginger Lustre.

Dresses she can wear for school and her part-time sales job are best bets for Roxanne. One she'll wear again and again, right, is a **checkered bigdress** with great things going for it like bell-shaped sleeves, a wrappy belt and terrific hood. A Betsey Johnson design, it's Butterick pattern 4428, sewn up in Fortrel and cotton gauze by Dan River; $2 a yard. Bangles by Alexis Kirk and tweedy-looking espadrilles by Unisa add the finishing touches. For a dinner or movie date, Roxanne likes something casual, comfortable and still very pretty. The **gauzy shirt and pants team,** near left, couldn't be a better choice. The top, a self-belted tunic that's great with skirts too, has embroidery coloring its cuffs and square neck. Butterick 4628 (which comes with transfers so you can do your own stitchery). Basic drawstring pants, the kind that go with everything, are the match-up. Butterick 4343. Both of crinkled polyester/cotton gauze by Wesco-Reltex; $2.50 a yard. Eva Graham bangle. Beads by Catherine Stein; rope-wedge shoes are by Unisa. More fabric, pattern info: next to last page.

SETTING THE PACE



JACQUES MALIGNON



CITY SAVVY

JACQUES MALIGNON

LINDA

"Big cities have always fascinated me. I especially like San Francisco and the Fisherman's Wharf," says Linda Payne, sixteen, a junior at Santa Rosa High. When San Francisco-bound, Linda dresses up. "Blue jeans are great, but not for the city!" Among her top interests: the school's S Club (a service organization), water skiing and her part-time job selling fabrics, because "I sew many of my clothes." Future plans include college, then combining a career and marriage.

The city is full of excitement and surprises, like the clown who hams it up for Linda at Ghirardelli Square, left. She likes the look of a tiny-floral two-piece dress. Teamed with a peachy hat (Catherine Stein) and home-sewn vest, it's casual but still polished enough for a day-into-night visit on the town. And she can pair the parts with her other clothes too for lots of new outfits. The long-sleeved top has a shirttail bottom and a self belt you don't see here. The skirt's a softly gathered style. Both, Butterick pattern 4169, sewn up in floral cotton broadcloth by Marcus; $2 a yard. Vest with twin flap pockets and button closing: Butterick 4604. We made it of superlight polyester/cotton corduroy by Crompton Richmond; $3 a yard. Fresh flowers—a nice treat anytime. And in San Francisco a flower stand is always nearby! Right: Linda gets the bouquet in a two-piece Chinese-inspired turnout that's right for school, work, parties, sight-seeing too. The top's oriented by a diagonal closing and side slits. An easy-to-sew dirndl is the skirt news. Butterick 4613. We used double-printed cotton broadcloth (flowered side for top, dotty reverse for skirt) by Bates Dayton; $4 a yard. Necklace is by Eva Graham.

When only pants will do, a crisp twill pantsuit is the neatest! Linda's beige suiting has the new shorter length jacket and trim pants. Butterick 4439, in polyester/rayon twill by Folker Fabrics; $3.30 a yard. Giving the suit city polish: Betmar beret, Glentex scarf and Kimel wedgies. Buttons, these pages, by Lidz. More pattern and fabric info, next to last page. Beauty bit: For softly colored lips Linda uses moisturizing Peach Frost Lipstick; on cheeks, Peach Creme Compact Cheek Color. Both by Fabergé.

Since you saw him in *Sounder,* Kevin Hooks has grown up. In his new movie, *Aaron Loves Angela,* he's a teen-age Romeo

everybody is a STAR

by Kevin Hooks, 17, as told to Edwin Miller

I really didn't decide I wanted to be a full-time professional actor until I made *Sounder*. That was a good movie, and I began to realize, yes, I am in the movie business and I love it. From then on, I knew where I was going. Before that, believe it or not, I wanted to be a Greyhound bus driver, riding from Philadelphia to New York! I was born in Philadelphia and lived there fourteen years before moving to Maryland. My father, Robert Hooks, is an actor, and I thank him for getting me started in this whole thing. I had seen him do plays and had been backstage, but acting never entered my mind until eight years ago when he was in the TV series *N.Y.P.D.*, about the New York City Police Department. I was nine and I played a messenger boy in one episode. Now I tell everybody I did my first thing with Al Pacino, because I think he's a terrific actor. What I actually did was come on and give him a message—he looked at it, grabbed me and asked where I got it. That was it! Later on I made a TV special, *JT*, about a guy growing up in Harlem who takes care of a stray cat.

Aaron Loves Angela is my first movie since *Sounder*. *Sounder* was history, but this film is right now. It's a love story about two black teen-agers in the ghetto, but it's not aimed at a black audience. Everybody falls in love. We spent about eight weeks making it in New York. Working on the streets is tough. Everything was done boom-boom-boom with no real time to rest, but it was a nice experience and I had a lot of fun with Irene Cara, the teenage actress who plays Angela. She's a really sweet person.

One reason I wanted to play Aaron was that I saw a lot of things in him that are also in me, and playing the role wasn't as difficult as it would have been if I hadn't been familiar with the guy. Like his street knowledge. Many things go on in a neighborhood that people don't know about—street knowledge is simply your ability to see completely through whatever's up front and understand what's really going on. It's possible to grow up without that kind of knowledge, but it's a whole lot tougher—you're considered the dummy of the block. If you don't want to be harassed all your life, it's better to learn what everybody else knows.

There's a character in the movie who deals in drugs, in prostitution. When Aaron sees him walking down the street, he knows exactly what's going on. Somebody without street knowledge could walk past him ten times a day and not see anything. Some people deliberately pretend ignorance because they don't want to face the facts. But at thirteen or fourteen you usually begin to put the pieces together. Then you begin to see people differently from the way they appeared to you growing up. It changes your view of the whole community.

There are a lot of people so overprotected at home that they never get out until maybe it's time to go to college. White kids are usually not exposed to things as harshly as blacks, because for the most part, their communities are not as poverty-stricken. The whole growing-up process is different. The polarization between black kids and white kids in school isn't their fault—their life styles are so different that each isn't familiar with the other's territory.

Acting gives you the chance to become so many different people. At a certain time you'll see somebody and you'll say, "Wow! I want to be like him!" Acting gives you that opportunity. Every project is a learning experience. If you're going to play a cowboy, you read books and talk to someone who has been one if you can. Acting doesn't get harder or easier as you go along, it just gets more complex because more elements come up that you have to handle. I played *JT* strictly by instinct. *Sounder* was set in 1933 in Louisiana, so I read history books about the South in the thirties. And I had been in Louisiana for a couple of weeks with my father when he made *Hurry Sundown*. The bigger the role, the more elements you have to work with; playing Aaron I had to figure out how he would deal with many different people. Aaron is a much more reserved kind of guy than I am, except when he's with his best friend, who is his only real outlet.

There's no way I can see that anyone could play a character he has no feeling for. I wouldn't portray any character that would put the black man down. I have a responsibility to the black race because we are a minority. There are not many black seventeen-year-olds in this industry, and I feel I should help black people who are trying to get into the movies.

Black movies are creating jobs for black people. It all started about four years ago when the black movies started to come out and black audiences started going to see them because they had somebody to relate to on the screen. Before that, they didn't—not in such numbers. What we have to do now is change the images you see so that they become more positive, informative.

My aspiration is to set up a black film institute where blacks can go and learn all about film—technical aspects, acting, directing. Tuition would be free or very little. There's no place where we can do that now, and I hope somebody does it before me, because I won't be able to handle it for at least another ten or fifteen years.

I've never performed with my father *(continued on page 116)*

Opposite page: Kevin Hooks, Irene Cara costar in "Aaron Loves Angela" for Columbia Pictures. Insert: Kevin in "Sounder" (1972, Twentieth Century-Fox)

KIDDING IN THE KITCHEN

1 Cup Flour
cup Oatmeal
cup Sugar
½ cup brown Sugar
1 egg
⅓ cup peanut butter
½ cup butter
½ tsp. baking soda

GEORGE HAUSMAN

Come Saturday morning, a dozen eager second-to-sixth-graders are dropped off at seventeen-year-old Diana Shaw's house in Charlottesville, Virginia. The cry? "Batter up!" A college-hunting senior at The Tandem School and winner of our 1974 LEAD Contest for budding journalists, Diana began teaching cooking for profit two years ago. Within two weeks of posting advertisements around her neighborhood ("It's a baby-sitter's paradise"), she had organized two classes, one for beginners, another for the older children, and was on her way to earning the money for a ten-speed bike. Want to start your own classes? Diana's helpful do's and don'ts are on the opposite page. What's cooking, opposite: scrumptious peanut frosts (center) and crisp-fried bowknot cookies (bottom right). You'll find recipes for these—and more—on page 126.

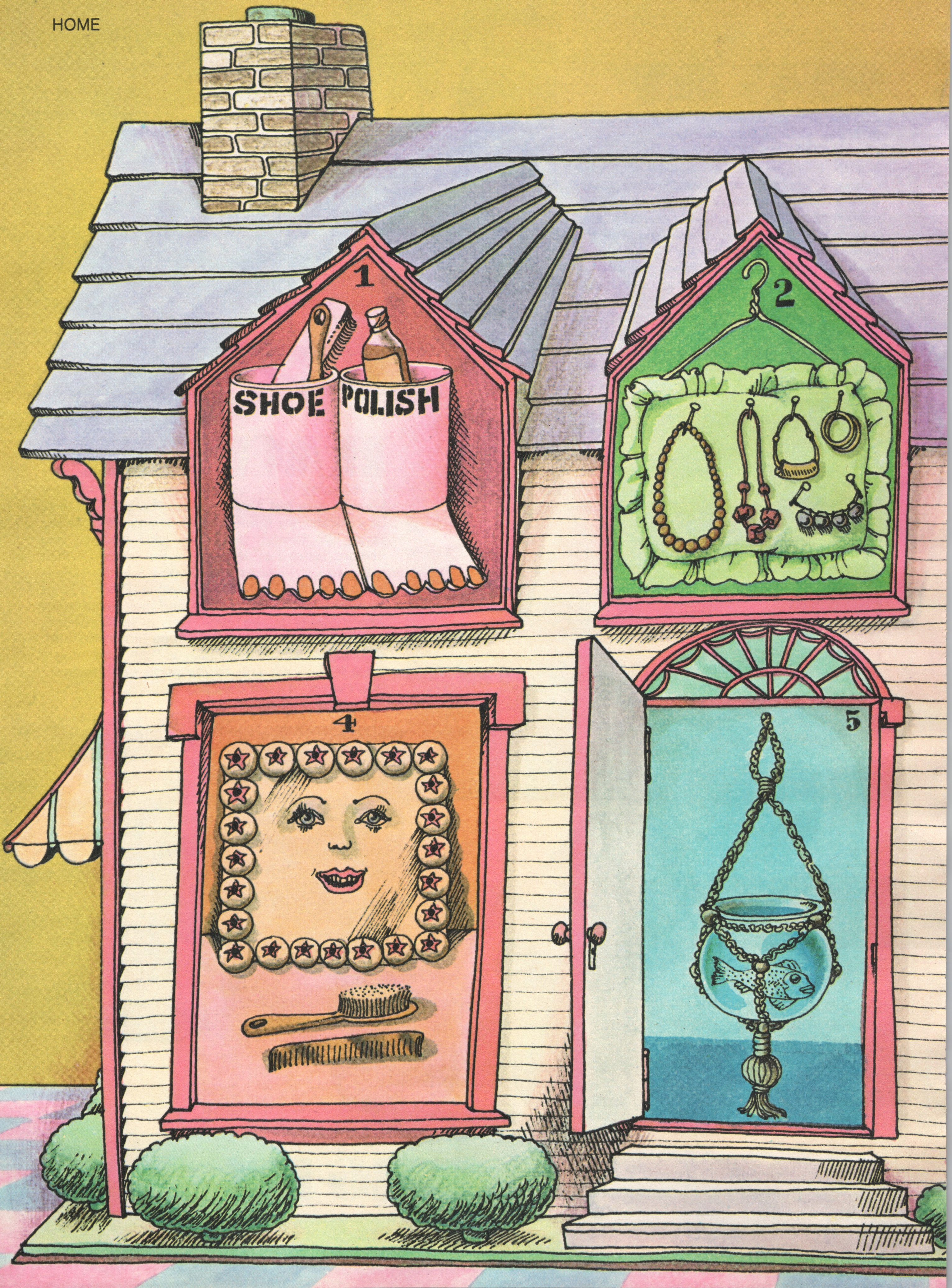
PLAY ON

. . . the idea of cooking as fun in attention-grabbing notices you distribute throughout your neighborhood and hang on bulletin boards three weeks before you want the course to begin. Be sure to include necessary details (name, address, tuition, etc.). Each session should have five or six children. That way, you'll be able to give individual instruction and make enough money for the project to be worthwhile. How much to charge? Figure approximate cost of all ingredients needed for the course; the tuition for each student should equal that amount. Get your kitchen organized: besides basic pots and pans, you'll need a "kid-height" work surface so they won't have to strain to reach the counter.

HERB GORGOGLIONE

TEACH safety rules at the first class. Diana's students never work at the stove or chopping board without supervision, and they learn to turn pot handles in on the stove. "Don't be a stickler for tidiness," says Diana. "Constantly saying 'Be careful' will make your students feel nervous instead of at home in the kitchen." Plan ahead to keep interest at a peak; while the cake is baking, get to work on the frosting. Draw a large master recipe to use in class and make copies for your students to take home. How to teach cooking vocabulary? With flash cards! Soon terms like "sift" and "bake" will be as familiar as "cat" and "dog"! What if the cake falls or the pizza bubbles over? Don't worry, it's still their masterpiece.

DIG IN!


1
SHOE POLISH
2
4
5

Your Ideas

for making home base a lot more livable get better all the time! From the loads of tips you've submitted, here are six of the best

1 Put a shine to your step with a handy shoe polish caddy. To make one, cover empty coffee cans with colorful paper or paint and glue side by side with an epoxy glue. Funny cardboard feet cutouts attached underneath cans help make the polishing chore less of a bore. Designed by Barbara Proffitt, seventeen years old, of Knoxville, Iowa, who took the empty can idea one step further (see her second nifty notion in sketch three).

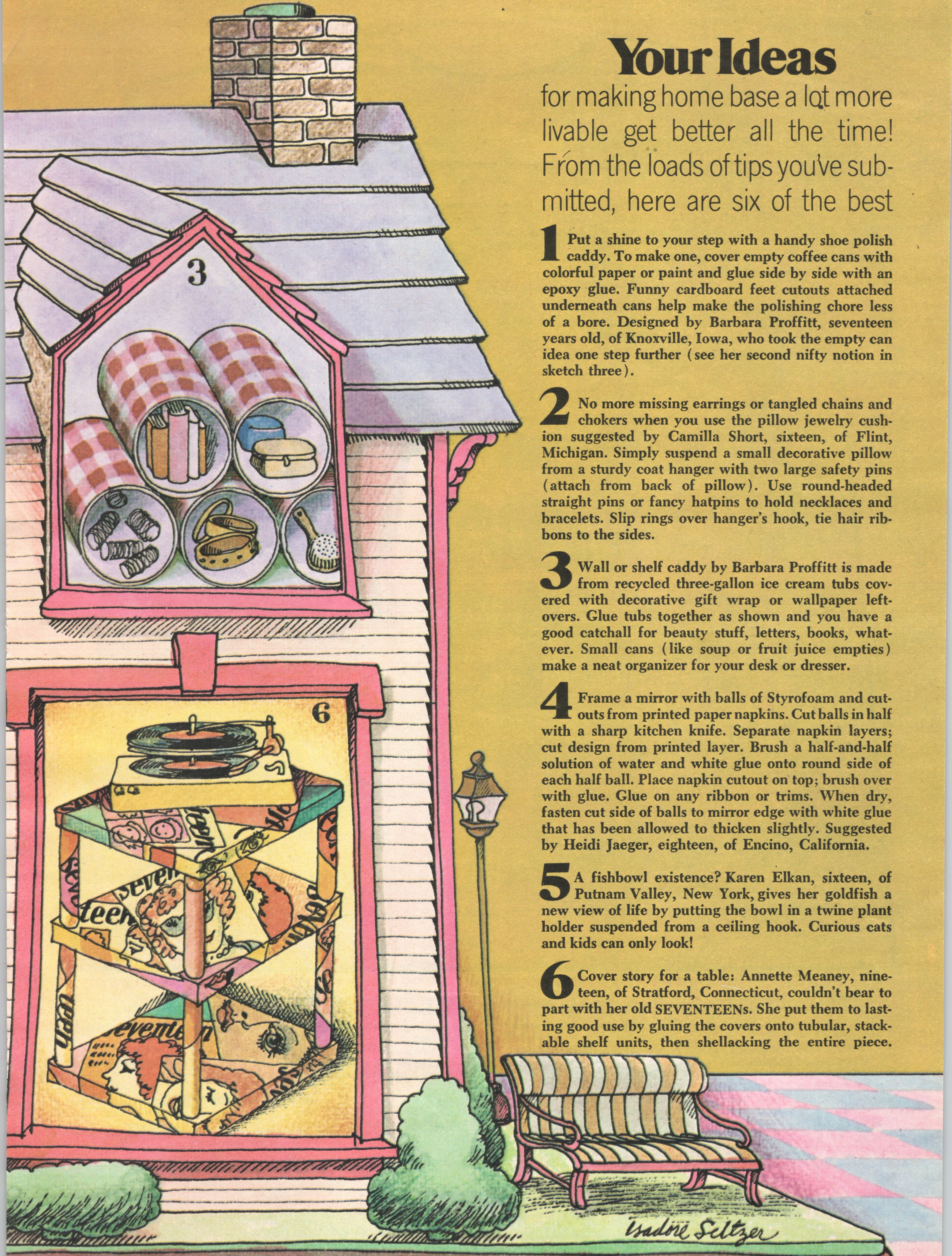
2 No more missing earrings or tangled chains and chokers when you use the pillow jewelry cushion suggested by Camilla Short, sixteen, of Flint, Michigan. Simply suspend a small decorative pillow from a sturdy coat hanger with two large safety pins (attach from back of pillow). Use round-headed straight pins or fancy hatpins to hold necklaces and bracelets. Slip rings over hanger's hook, tie hair ribbons to the sides.

3 Wall or shelf caddy by Barbara Proffitt is made from recycled three-gallon ice cream tubs covered with decorative gift wrap or wallpaper leftovers. Glue tubs together as shown and you have a good catchall for beauty stuff, letters, books, whatever. Small cans (like soup or fruit juice empties) make a neat organizer for your desk or dresser.

4 Frame a mirror with balls of Styrofoam and cutouts from printed paper napkins. Cut balls in half with a sharp kitchen knife. Separate napkin layers; cut design from printed layer. Brush a half-and-half solution of water and white glue onto round side of each half ball. Place napkin cutout on top; brush over with glue. Glue on any ribbon or trims. When dry, fasten cut side of balls to mirror edge with white glue that has been allowed to thicken slightly. Suggested by Heidi Jaeger, eighteen, of Encino, California.

5 A fishbowl existence? Karen Elkan, sixteen, of Putnam Valley, New York, gives her goldfish a new view of life by putting the bowl in a twine plant holder suspended from a ceiling hook. Curious cats and kids can only look!

6 Cover story for a table: Annette Meaney, nineteen, of Stratford, Connecticut, couldn't bear to part with her old SEVENTEENs. She put them to lasting good use by gluing the covers onto tubular, stackable shelf units, then shellacking the entire piece.



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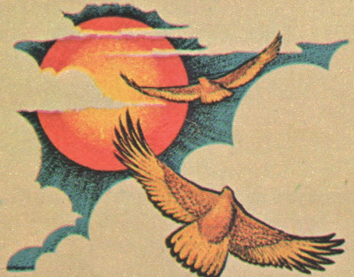
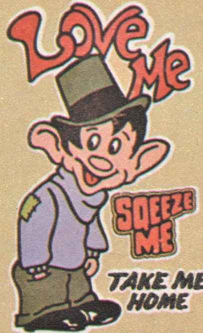
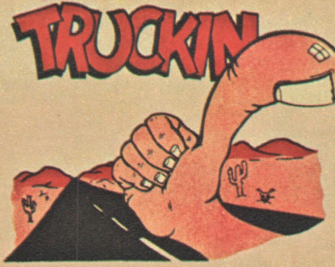
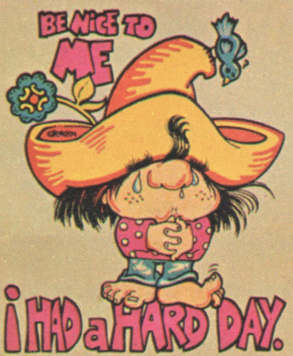
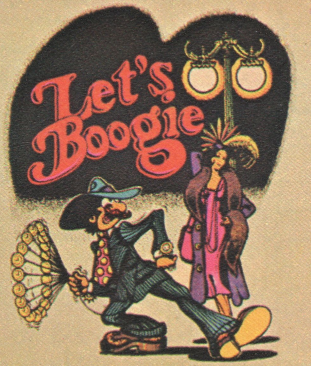
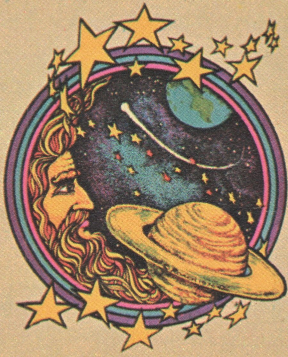


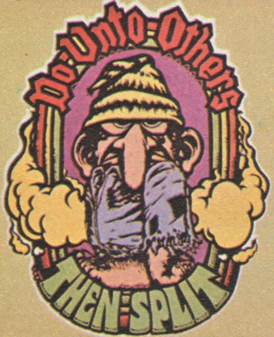


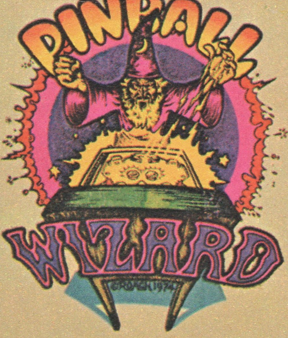


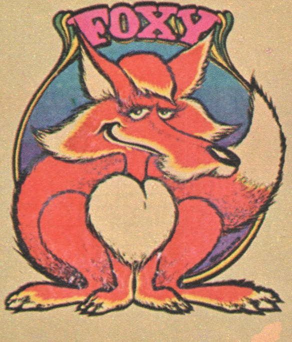

BE NICE TO ME
I HAD a HARD DAY.

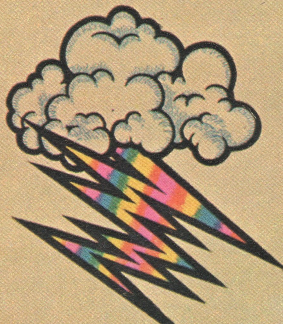












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LIMIT 2 PER PERSON

PRINT NAME____________________AGE______

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CITY__________STATE__________ZIP______

AN APPROPRIATE TIME FOR TEARS

continued from page 81

left off. My first reaction was panic, but now I realize those yellow and black track shoes got me started all right, but my engine is still running strong and will continue. They just gave me the initial—though much needed—push. Once an athlete, always an athlete. We're going to win that last meet, and I'm going to run my best ever."

I immediately went out to buy a new pair of track shoes. Looking in the window of the sporting goods store, I saw a pair of yellow and black Puma track shoes. They were sharp, but somehow they weren't Gramps' old sneakers. I knew no shoes would be the same, so I figured I might as well buy a completely different pair. I tried on many kinds and finally settled for a bright red pair. "How much are these?" I asked the store clerk.

"Twenty-seven fifty," he replied.

I knew Gramps had never had to pay that for a pair of sneakers. It would have seemed an absurdity to pay that even for a fine pair of racers when he was a kid. However, I paid it, carried the track shoes home in their brand-new shoe box and put them on the floor of my closet.

I knew I was going to pass Gramps' sneakers on to one of my children, and I only wondered how many more times they'd be handed down. I supposed they'd be passed down until they were worn out completely. I debated within my own mind what would wear out first, the yellow and black track shoes or the line of descendants who would be runners. The shoes seemed eternal. I wondered if the line of runners in our family would be eternal too. I certainly hoped so.

I became increasingly more successful with my running. Gramps had been right. The winning was in my feet, not in the shoes, and my red track shoes carried me just as swiftly around the track in all the races I wore them in. And now my dream had expanded. I wanted to run and represent the United States in the Olympics in three years. Well, actually, my dream hadn't expanded, it had just become more real. I'd always wanted to be an Olympic runner, only now I felt I really could do it, and I knew I had to be willing to work very hard.

I underwent rigorous training. The coach helped to keep me going, especially toward the trials' end, when I felt I hadn't enough energy to pull through. If I lost, as so many did, I would be losing everything I'd worked toward in a matter of minutes. My body felt hollow; my heart seemed suspended in my chest through it all. We each knew any one of us could be eliminated at any time, and it was an icy thought. Hopes were so easily shattered. The competition was intense and it was so often disheartening to see athletes lose out in the trials after having trained their entire lives to make it to the Olympic Games. However, each competitor who was eliminated was a good sport about it.

Mom cried whenever she watched me practice. She couldn't take my pained expression, a mixture of anguish and anticipation, as I ran pantingly past her. I'd be reaching for a finish line that always seemed miles away, never getting closer. But it always did, and that's what made it all worthwhile. What a feeling of conquest and victory when my feet stepped over the last yard each time. The tears would dribble down Mom's cheeks while she watched my face turn red and then go white as I covered another yard. She would cry harder tears of laughter and joy as I crossed the finish line and run to hug me and hold me up at the same time. We would both be thrilled.

I knew that she thought of her father whenever she saw me run. Those yellow and black track shoes must have really brought him back for her when I used to wear them to run. They had been a wonder machine.

I made it through the trials, and then it was on to the Olympic Games. I may not have been continually smiling on the outside during the training, but I was constantly beaming on the inside. I couldn't believe that I'd finally made it to the United States Olympic Team.

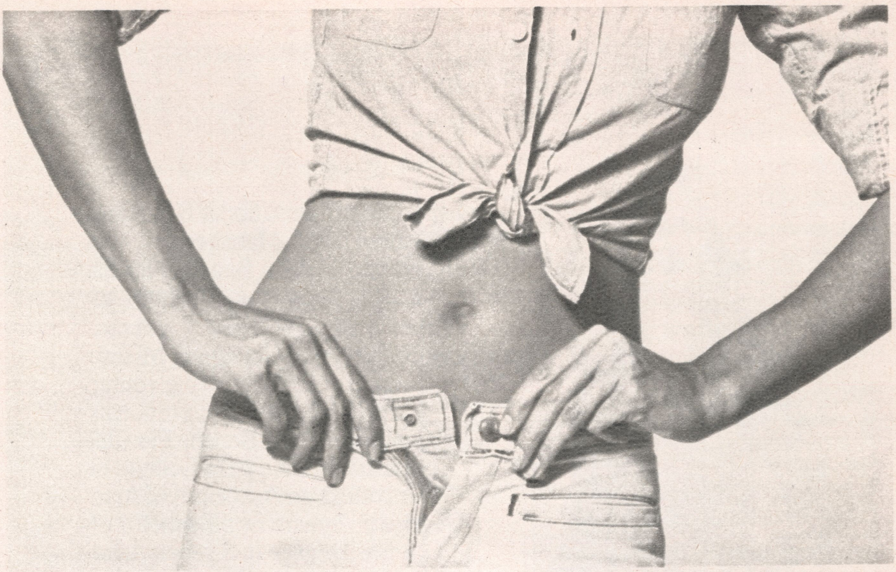
Three years had passed. I was no longer wearing the bright red sneakers and hadn't been for a long time. The track shoes I wore now were just like all the others, but my feet were different. My feet, like Gramps', were winning feet. I had worked hard and improved fantastically as I had trained for the Olympics.

Mom had been going with me everywhere to watch me run. She was almost as excited about it all as I was. I knew what she was thinking as the day neared for us to leave for the games. She was wishing Gramps could be there to see me run. I knew he was there. He had been with me at every race, and I knew he would be at this one too. It wasn't something I could have explained, it was just a feeling which I was sure about. I would be running for Gramps, and he knew it. He would be there beside me at the starting line and beside me all the way to the finish line, whispering words of insight and incentive in my ear.

And suddenly there I was, representing my own country, thousands of miles away in a foreign land. It seemed that half of America came to watch their athletes and the kid whose running career had begun with a pair of almost antique track shoes. The crowd was cheering, and I knew it was behind me all the way.

I wish now I'd cried when Gramps died. I loved Gramps, but I just couldn't cry then. I guess it was because I really could not believe he was dead—and he wasn't really. He was still alive in me and he would go on living. No, I didn't cry when Gramps died, but as I stood in the Olympic Stadium, the tears trickled down my cheeks as I waited for my name and country to be announced. This was a more appropriate time for tears—tears of joy not sorrow, because I knew Gramps was proud.

The announcement swelled out across the stadium: "First place, from the United States of America—Mary Alice Laracy!" Gramps and I received our gold medal, just as I had planned.



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Parents' Name ____________________
Father's Occupation ____________________
My Career Interest ____________________

JASON

continued from page 79

to get some rest." He put his arm around my shoulders and we walked out of the hospital.

While Mom was away, everything seemed to stand still. I missed her terribly and began to wonder if she would ever be coming home. But finally she did come home and things got back to normal.

After a while I began to get curious about my little brother. By now Christmas wasn't far away, and I thought how wonderful it would be if my brother could come home. It would be a beautiful Christmas present for all of us. I really began to miss him, and one night at the dinner table, I could hold it in no longer. I had to know about him.

"Mom," I asked, "why can't we bring the baby home?"

She stopped and looked at Dad. "Well, Billy," he began explaining, "he just isn't strong enough yet. He was born early and he needs time to grow so he'll be the size he should be when he comes home."

"But can't we take care of him here? Isn't there something we can do for him? And why do we have to call our baby 'him'? Doesn't he even have a name?"

"I think that's a good point, Billy," Mom said, smiling at me. "We should think of a name for him. Don't you think so, Paul?" Dad nodded. He acted as if someone had said something to him that he didn't want to hear. Mom kept talking to me. "What would you like to name him, dear?"

"Me?" I asked.

"Yes, what do you think would sound good for your baby brother?"

I thought for a while. I wanted him to have a special name. Because I knew that he was going to be a very special person. Then I remembered a name that I had always heard all of the old relatives say. The name was Jason, yes, that was it. Jason seemed to fit my baby brother just perfectly.

"I would . . ." I stopped and looked at my parents. They both seemed very interested in what I had to say. "I would like to name him Jason."

"I think that's a wonderful name, Son." The light seemed to come back to my father's eyes. "Jason is a fine name." He smiled at Mom.

"Did you know that Jason was your dad's grandfather's name?"

"He was a fine man, Billy. And I'm sure our Jason will be just as fine a man as he," Dad said.

I felt so much better after that talk, and it seemed Mom and Dad did too. They still hadn't told me what was really wrong with Jason. But he seemed to be so much more of a person now than before, because now at least he had a name.

As 1943 came to a close, I could think of nothing but Jason. The war progressed and got worse, killing more and more people. Some of the boys from Alden were even giving their lives for us. The whole country seemed to be in a gloomy, depressed mood. Our family fitted right in. Although we had no loved ones fighting for their lives overseas, we had one fighting for his life right here at home.

I remember clearly one early spring day when I came home from school. Dad was home from the store, which was very unusual with all of the farmers needing supplies for spring planting. Mom and Dad were sitting in the kitchen talking quietly. They both looked up as the screen door slammed behind me.

"Billy," my mother said solemnly. "Billy, dear, I'm glad you're home. Your father and I have been talking and there's something we must tell you."

"Billy," Dad began, "you know by now that Jason isn't well."

"Yes, but he'll grow," I replied confidently. Mom bent her head down and stared at her hands clenched tightly in her lap. "He will grow, won't he?" I asked.

"Yes, Billy," Mom said. "He has grown enough now so we can bring him home."

"He's coming home?" I jumped out of my chair and stood there beaming with joy. "Jason's coming home? He's really coming home?"

"Sit down please, Son," Dad said sternly. "It's not that simple." The gruffness in his voice startled me and I turned and stared at him.

"I don't understand. What do you mean?"

"Well," Mom looked at Dad as she choked back the tears, "it seems that since he was born so young, somehow it affected his brain." She stopped and took a deep breath. "The doctor said that Jason would be retarded. Do you know what that is?"

"Yeah," I said numbly. "I know." I sat there staring at Dad, then at Mom and back at Dad again. Their eyes were dull and lifeless and the looks on their faces were something I had never seen before. They seemed to be drained of all their strength. We all just sat there and stared.

That was about the only time we talked about Jason being retarded. That was all that needed to be said. We were aware of the problem, now we had to figure out how to cope with it. It was going to be hard raising Jason, but Mom said we didn't need to be afraid. He was no different than others. All Jason needed was love, just like all the rest of the people in the world.

Mom came in the door cradling a tiny bundle on her arm. She walked into the living room and sat down on the couch, holding Jason. I stood looking at him. Mom turned and smiled at Dad, then she looked at me. "It's okay, Billy, you can come to see him." I walked slowly over to the couch. I guess I was actually afraid to look at him. I forced myself to go over to him. I sat down beside her and peered into the blanket and looked at his tiny face. I smiled and reached my hand out to touch him. His big blue eyes were bright and happy looking. I touched his face softly. He just looked at me for a while, and then the corners of his mouth turned slightly upward. He smiled at me. He looked at me intensely as I smiled back, and then, from that moment on, I knew that I needn't ever again be afraid to look at him or touch him. He *was* special, and when he smiled at me, I knew that I loved him very, very much and always would.

When Jason first came home, Dad seemed sort of afraid of him. He never said anything about it, but there was something about the way he acted that wasn't like him at all. He was very quiet. We didn't have long talks anymore. But as Jason began to grow more, Dad kind of grew with him. *(continued on page 110)*

THE HISSING OF SUMMER LAWNS
JONI MITCHELL
HER NEW ALBUM
asylum

"WHEN MY WARTS SPREAD— I RAN TO MOM!"

MOM! MY WARTS AREN'T GOING AWAY. THEY'RE SPREADING!
I KNEW I SHOULD HAVE GOTTEN SOME COMPOUND W!
WARTS ARE INFECTIOUS THEY CAN SPREAD!
COMPOUND W GENTLY DISSOLVES WARTS IN JUST DAYS_ HELPS PREVENT SPREADING.
LOOK MOM, MY WARTS ARE GONE.
THERE'S SOMEONE HERE TO SEE YOU.
JIM!
HI SUSAN.
DISSOLVES INFECTIOUS WARTS AWAY.
Compound W
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Compound W. SOLUTION
Removes Common Warts QUICKLY—PAINLESSLY
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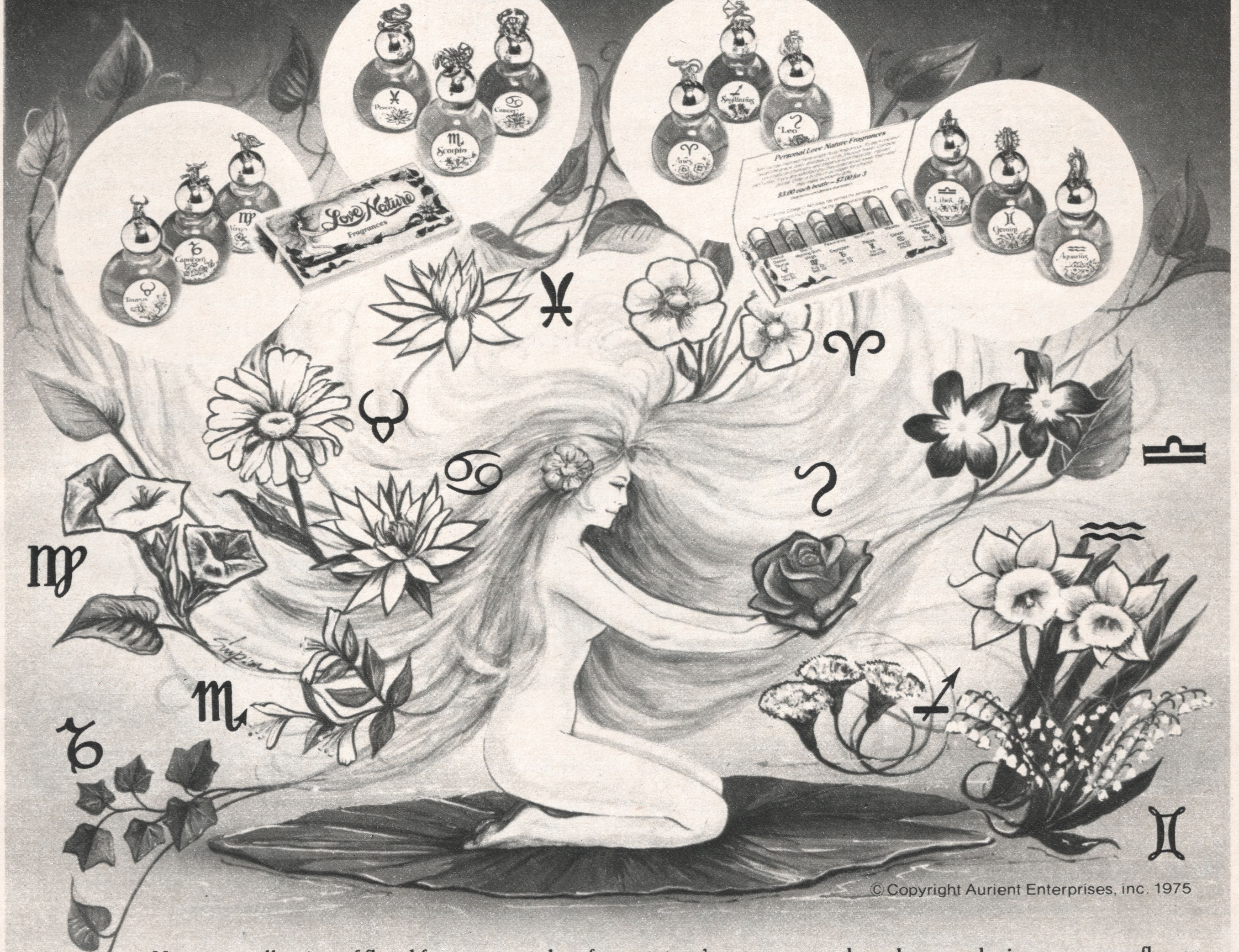

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All orders shipped promptly. Send $2 for Canadian Address.

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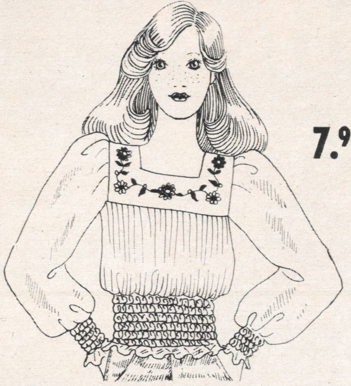
. . . A STEAL FROM INDIA



7.95

There's a great casual look in this creamy white cotton crepe blouse imported for you from India. There are hand embroidered flowers at the neck and lots of ruffles at the wrists of the big free 'n easy sleeves. The bodice has plenty of pleats and tucks and a puckery elasticized waistband and cuffs which all go together to make this a great fall top that's very soft, very sweet and just a bit romantic. SIZES: S – M – L

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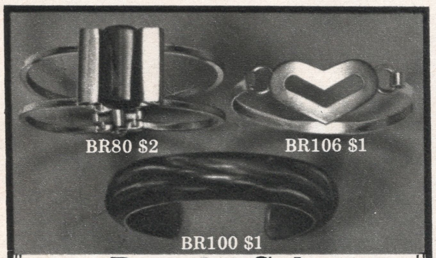

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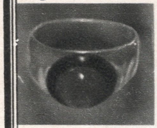

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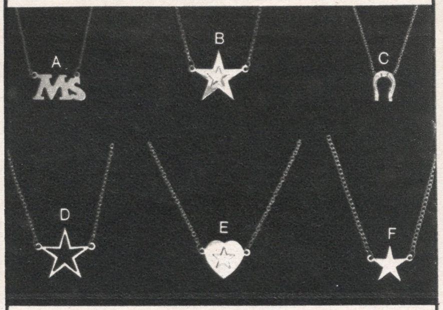

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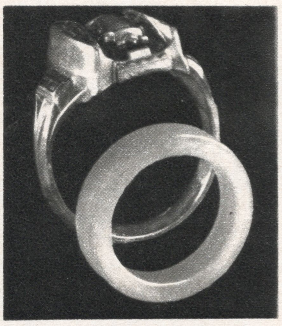

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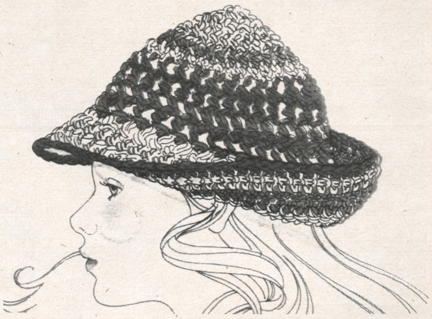
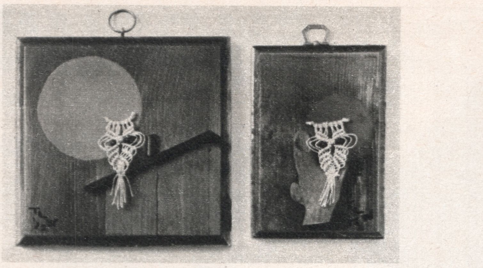


Hats off to Narda Kirman for her handsome brimmy, hand-crocheted in bands of earthy browns, rusts and greens. Orlon hat, in one size only; $9.50. Order from Narda at 67-52 181st Street, Flushing, New York 11365

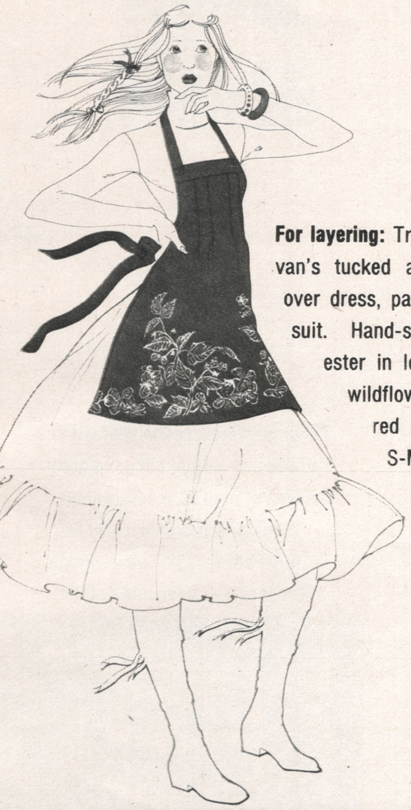
Puffed patchwork bag with gobs of cheery cotton squares has an inside pocket, Velcro closing. Shoulder-strap bag, 10 by 9½ inches; $15. Robin Karsnak, 2205 Sharon Drive, Muncie, Indiana 47302

Hello dollies: everybody's dearest raggedy pals—Ann and Andy, dressed in crisp cotton outfits. Each, 15 inches tall; $7. The pair, $13.50. Rachel Szmania, 9140 S. 51st Street, Franklin, Wis. 53132

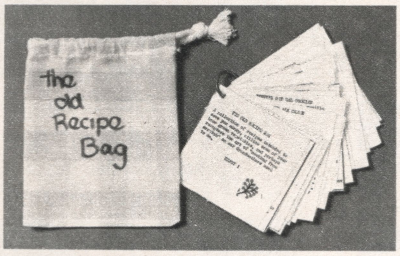
To order by mail, see page 109



Give a hoot with macrame owls mounted on paint-decorated driftwood or barn siding. Each design is unique. Large (6½ inches square), $4.75; small (6 by 4 inches), $3.75. Tracy Lynn Welborn, 133 Elliott Drive, Mather Air Force Base, Sacramento, California 95655



For layering: Try Deirdre Sullivan's tucked and tied apron over dress, pants or a jumpsuit. Hand-screened polyester in leaf, nautical or wildflower print. Navy, red or green, sizes S-M-L; $12. The Clever Hand, 148 Walpole Street, Dover, Mass. 02030



What's cooking? Thirty-four delicious dishes from the kitchens of Judy Xavier's friends and relatives, plus lots of homey tips, all in a cotton sack; $2.50. Write to 15452 Jutland, San Leandro, Calif. 94579

Western wristbands. Lisa Kane hand-tools and dies latigo leather with your name and decoration and snaps it in brass. Specify name and choice of hand or flower motif. Wristlet, 8 inches long; $2. Write Lisa at 1192 La Grange, Newbury Park, Calif. 91320

More on page 104

to my valentine! LILLIAN VERNON

sterling!

Rave rings, every one solid Sterling Silver!
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(D) 3029 Ankh Sign. Sizes 4,5,6,7,8. ..$2.98
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1166 Ring $4.98

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just "etc."

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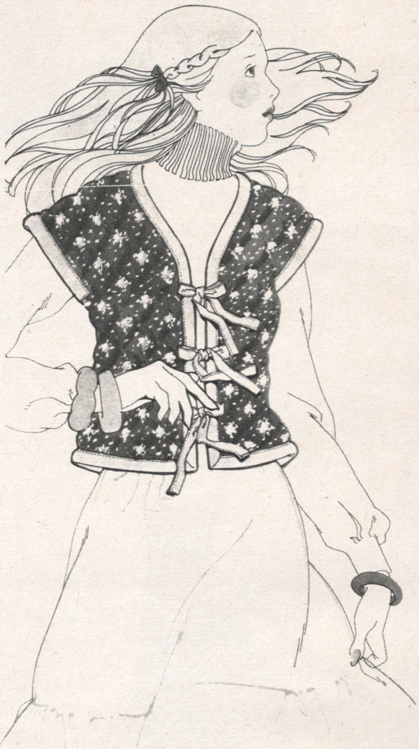
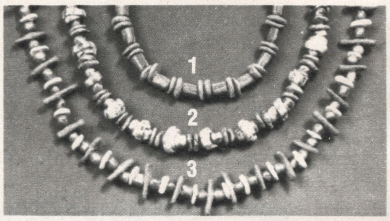
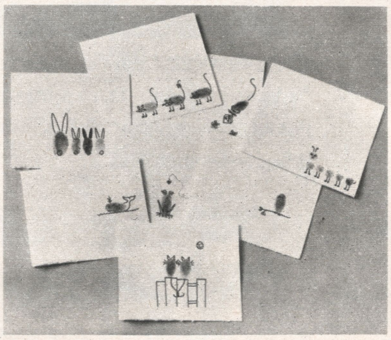


Tie on a quilted coolie vest with cap sleeves. Of cotton calico in green, red or blue with contrasting binding. Sizes S-M-L; $8.95.
Sally Pebley, 832 Sunset Ridge,
Bridgewater, New Jersey 08807



Natural necklaces of handmade ceramic beads, all hand-stained in sandy shades. Each, 19 inches long; $7.50. Specify style number.
Kathy Kremer, Box 5211,
Fullerton, California 92635



One of a kind: Fingerprints take on all sorts of character when Lisa Penninger draws designs around them. Twelve notes with envelopes; $3. Write to Lisa at Box 363, Irvington, Ky. 40146

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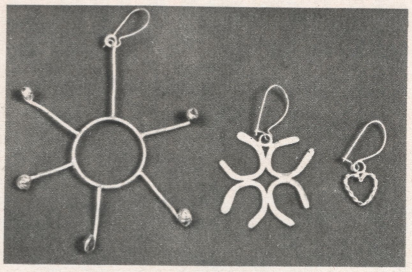
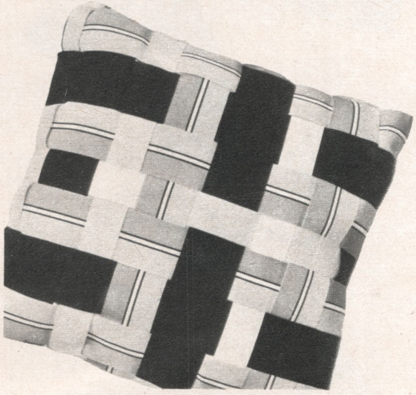
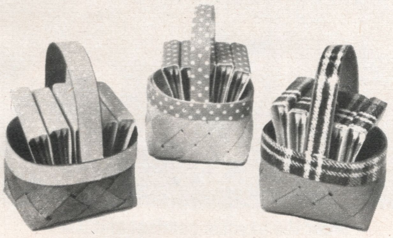


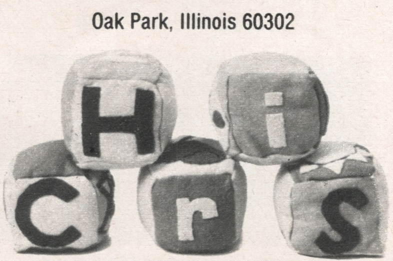
Kim's all ears. Tell her your choice—the sun ($5.25), four horseshoes ($4.25) or mini-heart ($2.95)—and she'll make you a pair of sterling silver pierced earrings. Kim Levine, 102 Vernon Lane, Morrisville, Pa. 19067



Gay ribbon pillow to spruce up your room. Grosgrain with cotton back, in pink and blue, yellow and orange or purple and lavender. Ten inches square; $10. Laurie Cohn, 12819 Camellia Drive, Silver Spring, Md. 20906

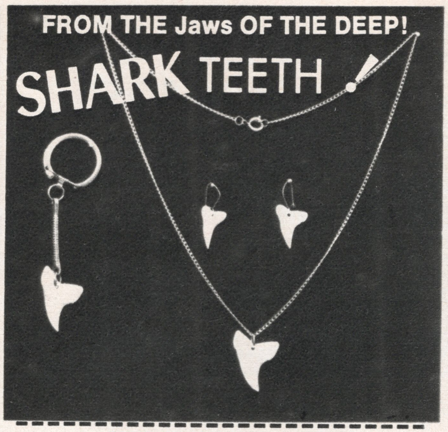


Matchless idea—mini-baskets, each filled with five decorative matchbooks and trimmed to match. Choose gold or green with white dots or red tartan; each $1.25. Susan Ellis, 946 North Grove Ave., Oak Park, Illinois 60302



Cuddly baby blocks of stuffed felt, each with a letter and pictures. Spell out a name. Each colorful cube, 2½ inches; $1.25. Specify one letter per block. Chris Silvain, 1844 Cider Mill Rd., Union, N.J. 07083

More on page 106



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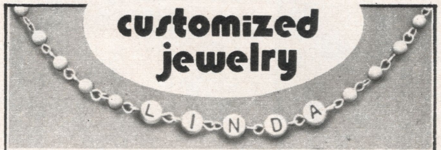

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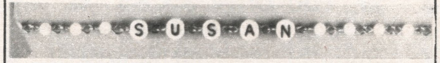

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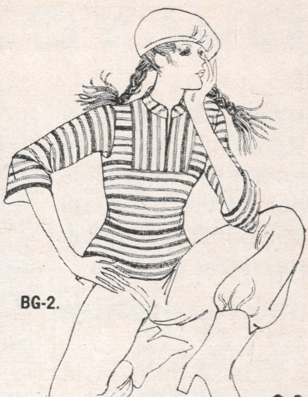

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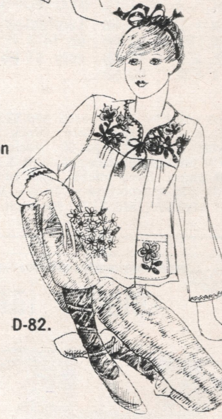
BG-2.



D-82. You can sit pretty in a garden of flowers wearing this cotton smock with bright embroidery on yoke and pockets. Orange, Yellow, Black or Red. Sm-M-L. **$12.00**

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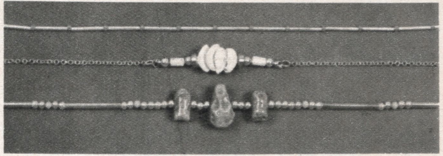
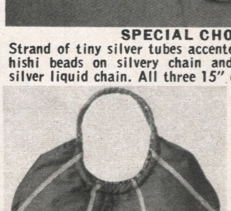


SPECIAL CHOKER SALE!
Strand of tiny silver tubes accented with beads. Puka shells with hishi beads on silvery chain and triple turquoise nugget on a silver liquid chain. All three 15" chokers for **$4.95.**



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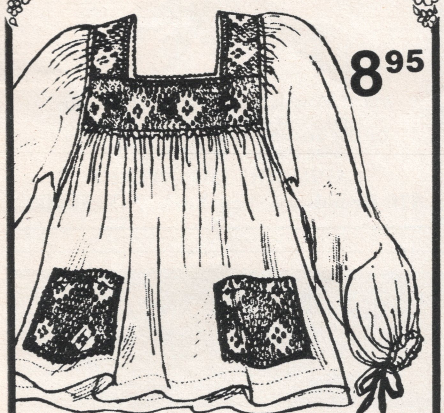

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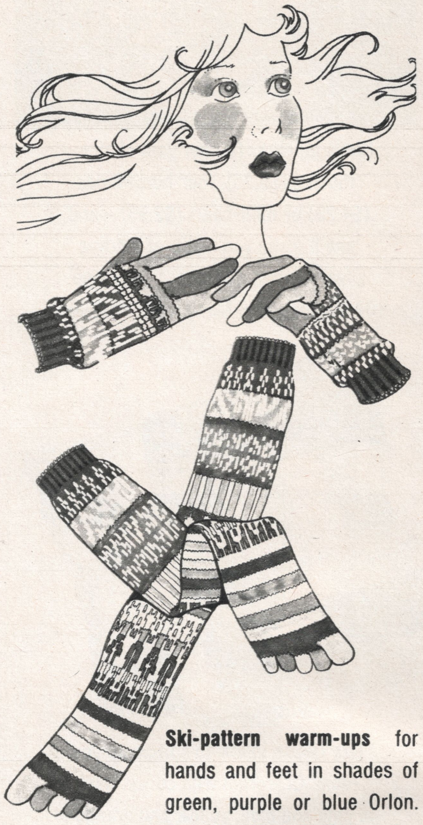
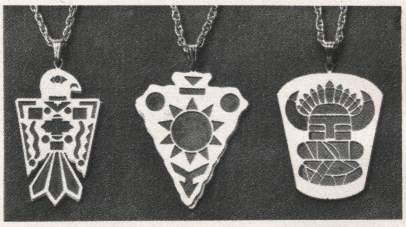
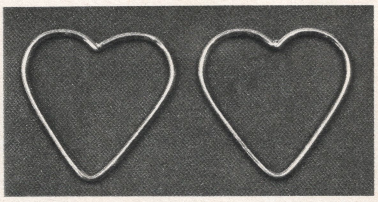


Ski-pattern warm-ups for hands and feet in shades of green, purple or blue Orlon. One size fits all. Toe socks, $4.50; gloves, $3.50. Sunny Good Street, 94 South Main Street, New Hope, Pa. 18938

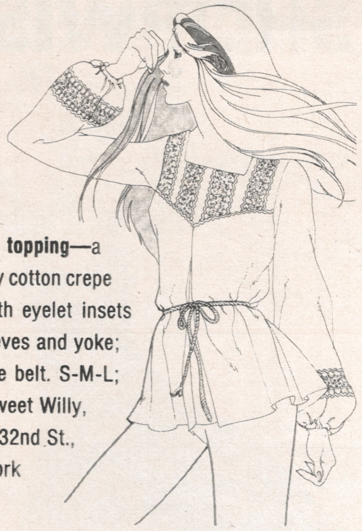


Wear the psychic pendant and it will tell how warm you are by changing color under the cutout design. Gilt pendant in thunderbird, arrowhead or witch doctor motif, on 18-inch chain; $4.25. Heritage Enterprises, Box 1440, St. Louis, Missouri 63188

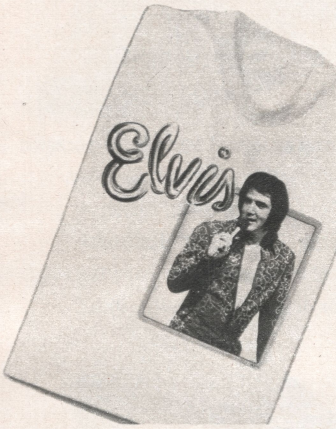


Lighthearted earrings in "silver" with gold-filled posts. (Reminder: Valentine's Day is coming up.) Pair of hearts, 1½ inches; $3.25. Marjorie Lynn, Box 1424, New Springville Station, Staten Island, N.Y. 10314

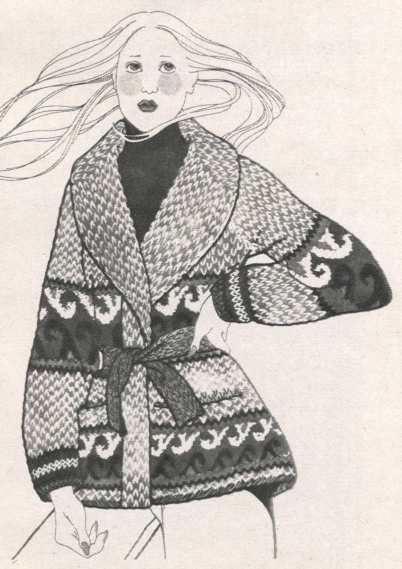
To order by mail, see page 109



Sweet topping—a creamy cotton crepe top with eyelet insets on sleeves and yoke; rope tie belt. S-M-L; $12. Sweet Willy,
114 E. 32nd St.,
New York
10016



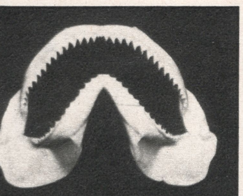
Give Elvis to a fan (yourself?) on the front of a cotton-knit T-shirt in white, blue, yellow or orange. Sizes S-M-L-XL; $4.85.
T-Shirts, Dept. SC-16,
Box 640134, Miami, Florida 33164



Mexican supersweater: a handmade wool sweater jacket with shawl collar and tie belt. It's warm as toast and lightweight too. In natural tones, with each design a little different. Men's sizes S-M-L; $37.50.
Galeria Lara, R.D. 1, Franklin, N.Y. 13775

More on page 108

Shark Jaws



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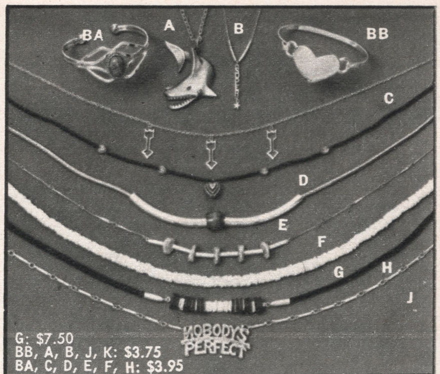

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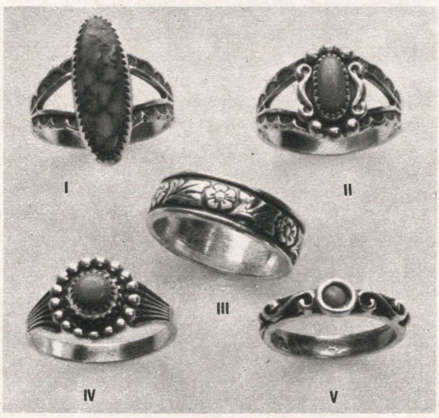

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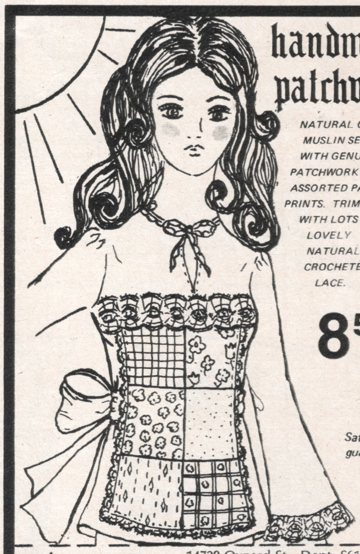

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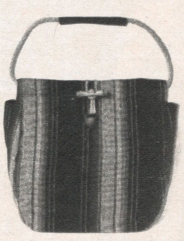

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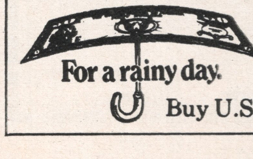
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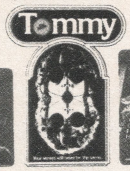

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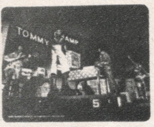

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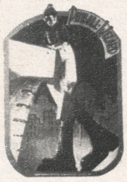
PINBALL WIZARD
TT-2

TT-3



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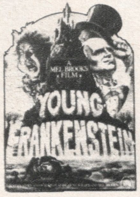

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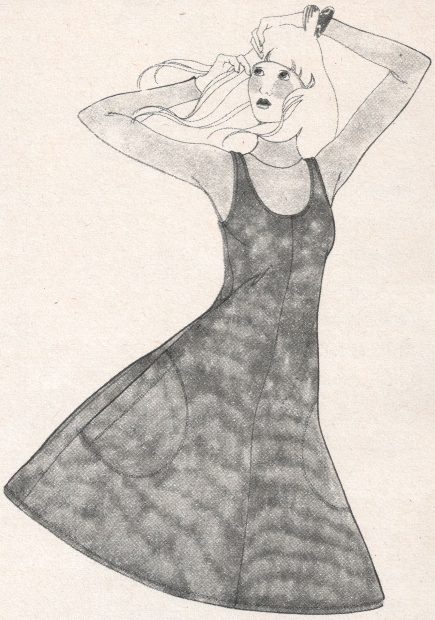
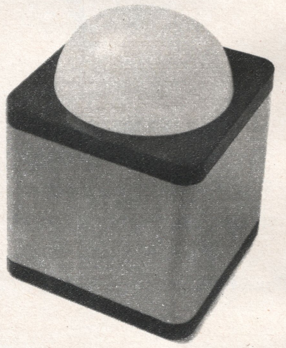
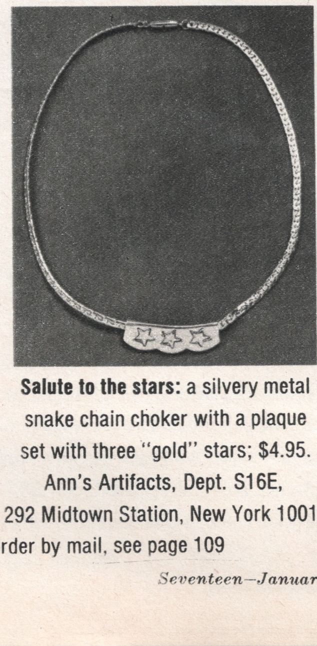


Get the jump on flannel with a twice-pocketed jumper in brick, Persian blue, plum or chocolate cotton flannel. Sizes 3-15; $22.60. (Turtleneck not included.) Tantra Imports, Box 489, Providence, R. I. 02903



Power out? Shed light with a battery-operated lamp. Just set it upright and it lights up. White or yellow lamp, 5½ inches tall; $6.50. Lillian Vernon, Dept. S1E, 510 S. Fulton Ave., Mount Vernon, N.Y. 10550



HERB GORGOGLIONE

Salute to the stars: a silvery metal snake chain choker with a plaque set with three "gold" stars; $4.95. Ann's Artifacts, Dept. S16E, 292 Midtown Station, New York 10018

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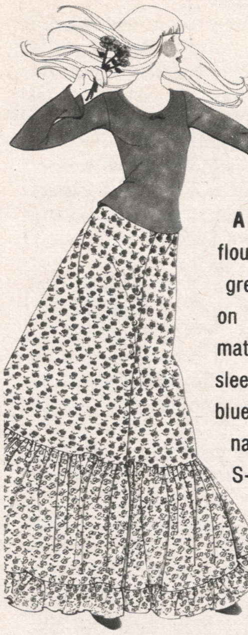
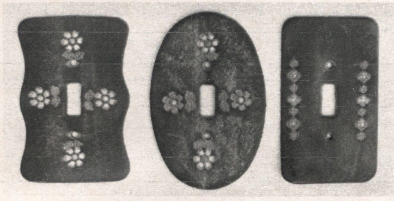


A perfect pair: long flouncy skirt with blue, green and brown buds on a natural ground, matched to a bell-sleeved T in color-keyed blue, green, brown or natural. Cotton duo in S-M-L; $19.95. Superstar, Dept. S61E, 14729 Oxnard St., Van Nuys, Calif. 91411



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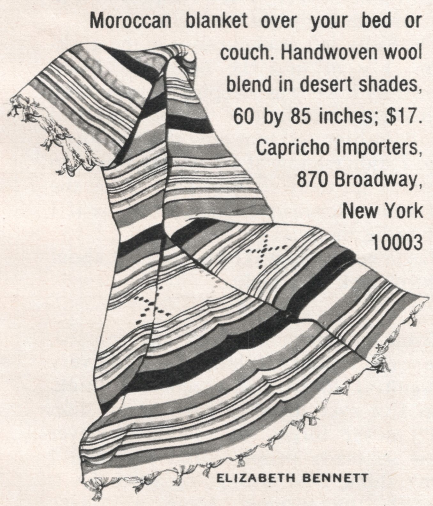

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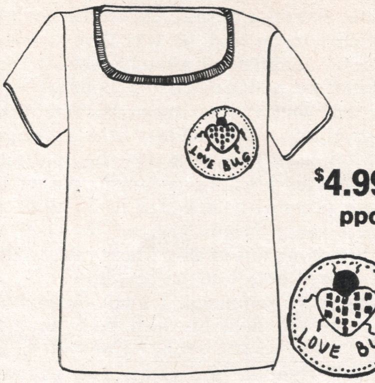

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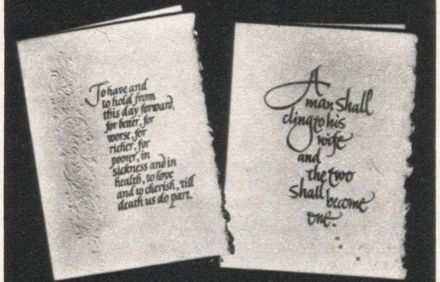
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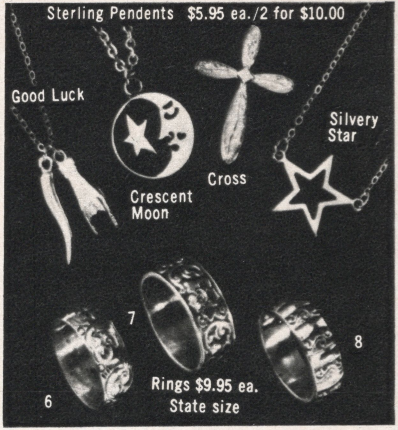
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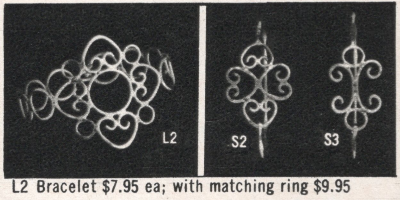

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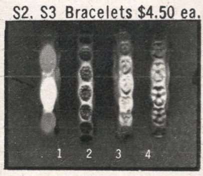

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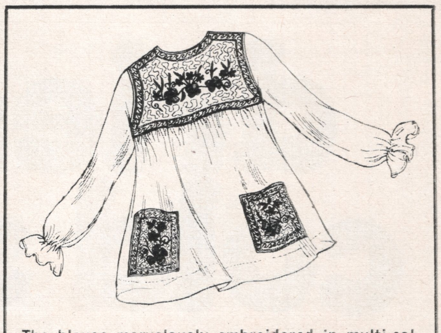
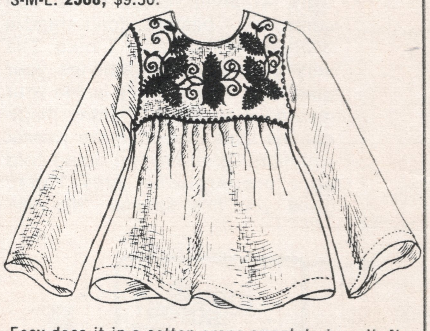


The blouse marvelously embroidered in multi-colored flowers on yoke and two pockets. In natural, light blue or mint cotton crepe. (Give two colors.) S-M-L. **2508,** $9.50.



Easy does it in a cotton crepe smock to top all. No ties or buttons. Natural color with gay embroidery on the yoke. S-M-L, **2049,** $8.95.

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JASON

continued from page 99

I shared many happy hours with Jason. I liked being with him, and I could tell he liked being with me. But as he grew older, his slowness seemed to show more and more in the things he did. When the days were nice, I always took him with me to the park to play. People would stare at us, which really annoyed me.

The fact that Jason was retarded really seemed to bother quite a few people. It was like he was some demon, something strange and different that no one tried or wanted to understand. Every time I took him somewhere, I knew that people were talking about us. I tried not to let it bother me. I wanted to say something to those people, tell them that Jason was no different than they were, but they wouldn't have understood. After a while, I guess I began to get used to those people. I never understood how they could be so mean and uncaring, but I figured part of it must be lack of knowledge.

Jason was a wonderful brother. We always talked about things and we were very close. Perhaps this is one of the reasons why what happened to him when he was about six was so hard on me.

Periodically, ever since he'd come home, Jason would go to the hospital for a few days. The doctors said it was just to check him over and run some tests. They explained that the complications surrounding his birth had caused a few problems with what they called Jason's "vital organs." His heart wasn't as strong as it should be. His liver didn't work quite right, and his lungs were smaller than the normal size. But despite all of the health problems Jason had, he was very strong. He never complained when he went to the hospital; he had tremendous courage.

It was winter when Jason became sick unexpectedly. Wintertime was always hard for him. I guess it was the cold air that affected his lungs so much. We were outside building a snowman when all of a sudden Jason began gasping for breath and breathing in a heavy, wheezy way. His face turned pale blue as he fell.

"Jason," I screamed. I knelt down beside him and held his frail body in my arms. "Jase, what's wrong? Can you talk to me?" I shook him gently and got no response. Then he opened his eyes and looked up at me.

"Hewp me, Biwy," he pleaded. He coughed wheezily and closed his eyes.

I felt a sudden burst of terror as I ran with him into the house. "Mom!" I screamed. "Mom, something's happened to Jason. Come quick."

She ran into the kitchen and stopped in her tracks when she saw Jason. He was lying limply in my arms, all of the strength gone from his little body. Tears beaded up in her eyes as she walked slowly to him. She took him from me and laid him down on the couch.

"Billy, call Dr. Kelly, quick!" Dad came home immediately and the doctor came within half an hour. Jason lay on Mom and Dad's bed, unaware of anything going on around him. He looked so helpless lying there.

Dr. Kelly stayed in the room a long time. I sat in the living room, waiting and hoping that Jason would be all right. Finally, after what seemed like hours, Dr. Kelly came back into the living room. Mom and Dad followed him with solemn and grave looks on their faces.

"Mr. and Mrs. Richardson, why don't you sit down?" the doctor said expressionlessly. "Billy, there's something that I must tell you about Jason." He stopped and looked at my parents.

"It's all right, doctor," Mom told him. "I'd rather you tell Billy. I just couldn't bring myself to say it." She buried her head in her hands and began sobbing uncontrollably. Dad put his arm around her shoulders, trying to comfort her, but he was numb.

"Billy," Dr. Kelly continued, "Jason is a very, very sick little boy. There isn't much I can do for him now. His lungs are filled with fluid and his little heart just isn't strong enough to keep him alive much longer." He paused and looked at me. For once, he seemed to express his emotions openly. His eyes became softer and his face took on a look of compassion. "I talked this over with your parents and they think it's best that we keep him home. He could be put in the hospital, but I think you would rather have him here with you."

"Yes," I said, shocked. "He belongs here." It all became clear to me then. Jason was dying and they couldn't help him. Now he would stay home with us until he died. I hated to ask the next question, but I had to know the answer. "How much longer does he have to live, Dr. Kelly?"

He looked at me, then at my parents. Dad nodded at him reassuringly. Dr. Kelly opened his mouth, and for what seemed a long time, nothing came out. Then finally, "Well, I don't expect him to last through the night."

Dr. Kelly left at about four in the afternoon. I went into the bedroom. Jason looked as if he was sleeping. I took hold of his hand and held it tightly. I wanted to talk to him, tell him how much I loved him. I didn't know if he would wake up or not. I sat there on the chair beside the bed and watched over him. I felt as if I had to be there.

Jason never did wake up. He died about eight o'clock that night.

Even though many years have passed, whenever I think of him, it is still very difficult. I loved Jason—more, I think, than I've ever loved anyone in my life.

I'll never forget his funeral. I never knew so many people cared for him. I didn't think Dad was going to make it through the sermon. Mom was very brave; she just sat there staring at the small coffin at the front of the altar.

I wrote this story for Jason and for all of the people who never understood him. He was special, just as we knew he would be, and I'm very glad that he was with us for as long as he was. He touched my life in a very good way, and I feel privileged for having known him.

Maybe if Jason had been born twenty years later, he would have had more of a chance at life. But I think he gave it a winner's try. Through all of his illnesses, he stayed happy and brave. People may have called him dumb, but I think he was smarter than many of us.

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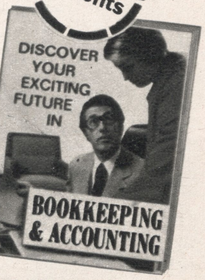

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MEMORY

continued from page 68

What to do when you've finished studying? Memory's friends drop in at her house and tune in to the sounds of reggae music, a Jamaican vibration that's a cross between calypso and rhythm and blues. (If you've never heard it, listen to a Jimmy Cliff album.) Memory finds whipping up a snack for the crowd easy since she often cooks dinner to help her working mother. Other hobbies: she enjoys crocheting and the exercise she gets from track and being on a volleyball team.

For city skin like Memory's, which tends to be dry, makeup whiz Alberta Alkins of the Catherine Hinds salon in Boston recommends this beauty routine: Begin with a clean face. Avoid harsh soaps and extremes in water temperature. Depend on creamy skin cleansers, lotions or cleansing creams; they have the least amount of detergent and the most emollients and protectors. Apply moisturizer after cleansing and use makeup with lubricants.

LYNN

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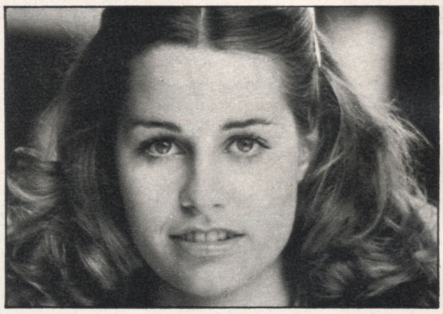

DAVID MCCABE

Quiet at first, then open and lively, Lynn struck our editors as someone who'd make a perfect best friend. One reason: her enthusiasm about the other girls while they were being made over.

An avid sailor, swimmer, skier and gymnast, Lynn, with her family, is constantly on the move. She has attended eight schools from coast to coast and is currently looking for the right college. Originally from Belvedere, California, Lynn now lives in Brooklyn, New York. She has two brothers.

Makeup man Stan Place suggested that Lynn use a depilatory to remove superfluous hair above her upper lip. "For best results, wax once a month," he said. "In a year the follicles will weaken and the shadow will disappear." How-tos: Heat the wax at a low temperature until it's warm and looks like honey, spread evenly over the surface and allow to harden. Pull off quickly in the opposite direction of hair growth. Apply an antiseptic.

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ANDREA

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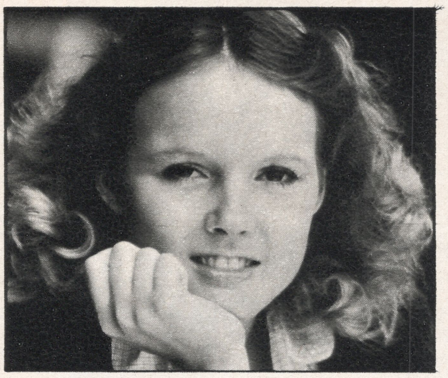

"Living all over the world sounds exciting, but there are many disadvantages," says Andrea, whose home base is the Georgetown section of Washington, D.C. "Lots of kids can't handle the constant change in life style and wish they had a hometown. It's not easy to adjust to strange places and friendships with people you might never see again."

Andrea enjoys painting and sports, and would like to write a book. Now, her major activity is college-hunting. "I want a campus-oriented school with a broad liberal arts program. It's too early to limit myself by choosing a career."

How to make a small nose like Andrea's more prominent? Rae Bertellotti of the Catherine Hinds salon in Boston suggests using a foundation lighter than the one you use on the rest of your face. Apply it down the center of your nose, stopping at the tip, then carefully blend it in.

TIPPY

continued from page 72

DAVID MCCABE

How does it feel to be the daughter of a Dracula expert? Tippy couldn't be prouder of her father, history teacher and author Raymond McNally. "He's written three books on the subject," she told us, "and we went to Romania when he was doing research. Yes, Dracula really did exist! He was a historical figure."

But the spooky stuff didn't rub off. She never reads mysteries; her favorite book is *Gone with the Wind,* which she has read three times. "And I've seen the movie twice." Sports are a big interest: Tippy skis at Cannon Mountain in New Hampshire, likes riding, swimming and tennis too. "But I'm not much of a hiker. I got ticks once and that finished me for camping. I don't like to be primitive."

Tippy's other travels with her family include lots of exotic places. They've lived in Greece and Spain, a year in each, and have been to Italy, Turkey and Hungary. "I spoke the language fluently in each place," she says ruefully, "and now I'm struggling with French at school."

CAROL

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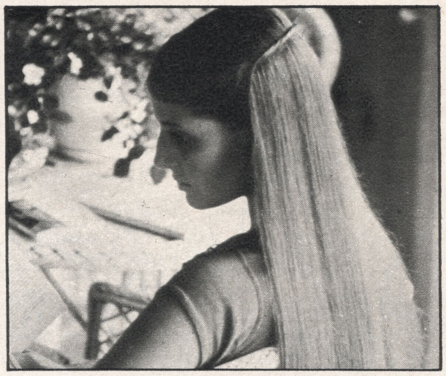

Lots of Ivy League homework and ballet classes keep pretty Carol Levy constantly on her toes. She has been studying ballet for thirteen years, also enjoys jazz and modern dance. She believes that "good movement" will be an asset in her acting career and has performed in high school productions and at the University of Pittsburgh. Modeling interests her too.

"I came to New York to get my career rolling and see the sights, but I've been so busy I haven't had a chance to leave campus! My roommate and I would like to try the great restaurants and see plays."

A meticulous groomer, Carol's prize possession is her hair. Hair expert John Dellaria recommends scalp massage to improve the condition of long hair: Beginning at the hairline and moving toward the crown, make small circular motions all over the scalp with fingertips. Apply just enough pressure to move the scalp itself.

. . . A STAR

continued from page 91

before—he plays a dope peddler in the movie—although I've been studying acting, directing and producing with him since graduating from high school last summer. He has a theater in Washington call the D. C. Black Repertory Company, and that's where I spend most of my time. The company is located in the middle of the ghetto, and whites are afraid to go into the neighborhood to see the plays; they wait until we take a production to the Kennedy Center where they feel it's safe. That's bad because there's a stereotype about the ghetto being this and that, but we don't have much trouble there at all. There's a lot of vitality in black theater, which I hope people begin to realize, because we need support.

A lot of things, including the civil rights movement, seemed to end with Martin Luther King's death. Before he died, the philosophy seemed to be, take from the white man, take, take, take. That didn't work. Black people are realizing that you don't need to have a white man's life style. We have our own. That's what I'm trying to do, build up what is already there. One day the "getting together" part will be resolved, hopefully within my lifetime.

But the social situation doesn't affect me when I'm an actor on a set. Making a movie, everybody has to deal with each other, and there's no way to get out of it unless you quit. You're not going to see the kind of racial thing you might see on the street, but I'm always aware of what's going on. If anything happens, you're psychologi- *(continued on page 126)*

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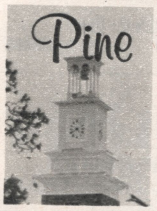

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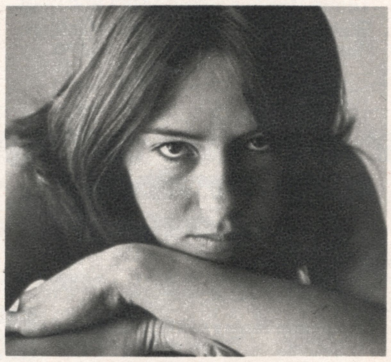

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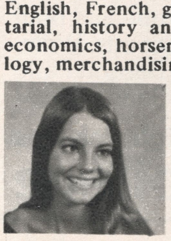

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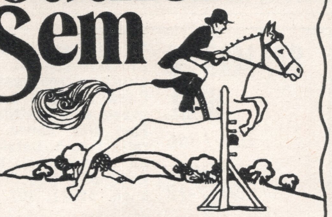

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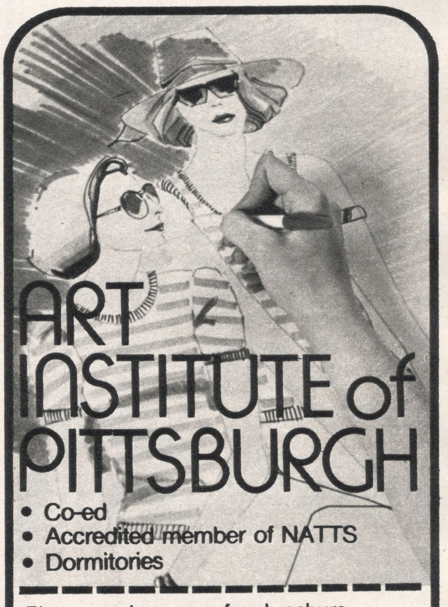

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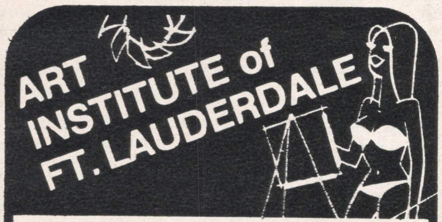
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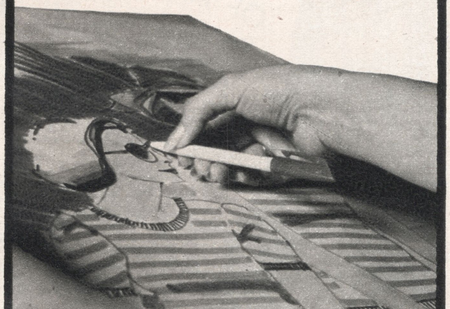

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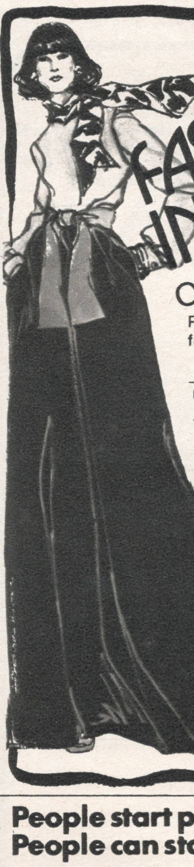

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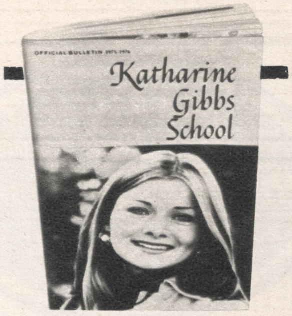
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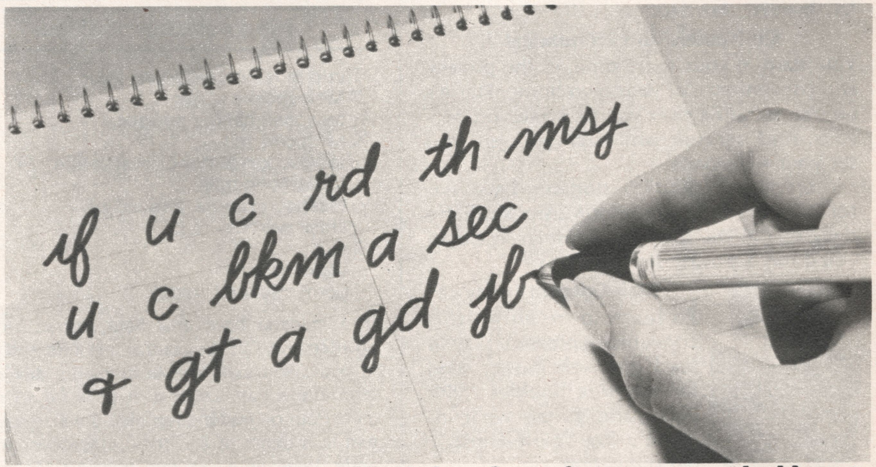

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. . . A STAR

continued from page 116

cally prepared. You can't let it affect your work, no matter what field you're in. If it does, you're downgrading yourself.

I wear a star on a chain around my neck. My mother gave it to me for my sixteenth birthday, after asking me what I wanted. When most people see it they say, "Oh, you think you're a star!" But that's not why I wear it. I wear it because I think everyone, no matter who, has some quality that makes him or her unique, just as every star is unique. In essence everybody is a star. Most people don't recognize that.

I knew someone once who was hooked up in drugs, a gang leader. To everybody else he was a bad guy, but I used to talk to him and we did things together. We were pretty good friends. He finally went off to jail for a year, and when he came out, he had developed this ability to work with wood. He made some of the most beautiful tabletops I've ever seen. I still have a couple of them. He started getting into other things like writing; he began to rehabilitate himself just from finding out in jail that he could work with wood. Everybody has some kind of quality. When people ask me about the star, that's what I tell them, so they'll realize they have something too.

. . . IN THE KITCHEN

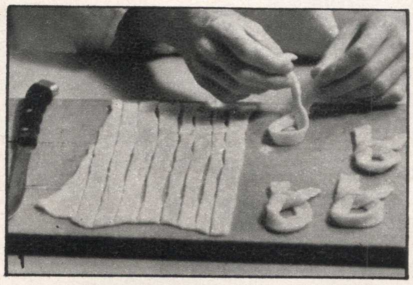
continued from page 93

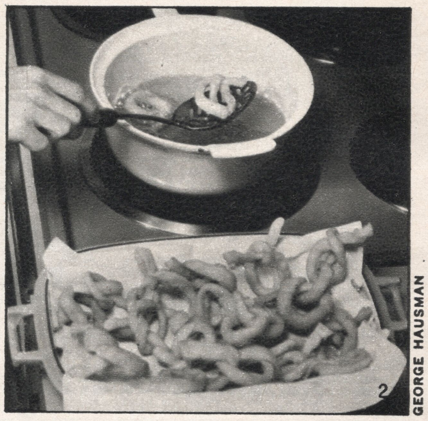
"My older group enjoys shaping and baking bowknot cookies," says Diana. "They're sensational with hot chocolate and a good idea for parties."

fried bowknot cookies

- 1 cup plus 2 tablespoons flour
- 3 tablespoons sugar
- ½ teaspoon baking powder
- ⅛ teaspoon salt
- 1 tablespoon butter or margarine
- 1 tablespoon milk
- ½ teaspoon vanilla, almond or anise extract
- 1 egg
- Vegetable oil
- Confectioners' sugar

In a medium bowl, mix flour, sugar, baking powder and salt. Cut butter into bits and add to bowl. Add milk, vanilla and egg; mix well; form into a ball. Let rest in bowl for 15 minutes. Pour oil into a deep medium-size saucepan to a depth of 2 inches; place over moderate heat until oil registers 350°F. on a deep-fat thermometer. While oil is heating, place dough on a well-floured board. Roll out to a 12-by-8-by-⅛-inch rectangle. Cut into 24 strips, each 8 inches long and ½-inch wide. Tie each strip into a loose knot (1). Carefully place knots, about 4 at a time, into preheated oil; cook, turning often, until knots are crisp and golden brown, about 2 minutes. Remove from oil with slotted spoon; drain on paper towels (2). Repeat until all knots are fried. Sprinkle with confectioners' sugar. Makes two dozen.





GEORGE HAUSMAN

"Beginners love to make things they can really get their hands into—like these peanut butter bars. With or without frosting, they're great!"

peanut butter bar cookies

- 1 cup all-purpose flour
- 1 cup quick-cooking oats
- ½ cup sugar
- ½ cup light brown sugar, firmly packed
- ½ teaspoon baking soda
- ⅓ cup peanut butter
- ½ cup butter or margarine
- 1 egg
- Peanut Butter Frosting (recipe follows)

Preheat oven to 350°F. Meanwhile grease a 9-inch square baking pan. Measure all ingredients except egg and frosting into a large bowl. In a small bowl, beat the egg with a fork until white and yolk are blended. Add to the large bowl. Using your fingers, mix until crumbly. Press into the greased pan in an even layer. Bake for 20 to 25 minutes, or until top is golden brown and edges begin to pull away from sides of pan (center will still be soft). Cool in pan on wire rack. Spread with Peanut Butter Frosting, then cut into 18 1½-by-3-inch bars.

peanut butter frosting

- ¼ cup butter or margarine, softened
- 1½ cups confectioners' sugar, divided
- 1 teaspoon vanilla
- ¼ cup peanut butter
- Milk

Place butter in a medium bowl; stir until smooth. Add one cup of the sugar; stir until well blended. Stir in vanilla, peanut butter and remaining sugar. Add milk, a teaspoon at a time, until smooth and spreadable.

"It's fun to make peanut butter! Don't discourage finger-licking in projects like this; it stimulates creativity and keeps interest up."

blender peanut butter

Place oiled and salted cocktail peanuts on waxed paper on a counter; cover with waxed paper. Use a rolling pin to crush the peanuts. Place crushed peanuts in electric blender container; cover and whirl at high speed until peanuts thicken into peanut butter. Add a few drops of peanut oil if you want the peanut butter to be creamier.

...MS. AMERICA

continued from page 35

home studying lineups and scorecards.

"I get very rah-rah during a game, but mostly I'm a people person," she says. "I'm interested in the human side of sports. We respect athletes for their abilities, sure, but I want to know what kind of person an athlete is." She interviewed tennis star Jimmy Connors and came away convinced that his real goal is to get married and raise little Jimbos. Talking to Dave Cowens, a basketball star of the Boston Celtics, she learned that he owns a Christmas tree farm in Connecticut and has only one suit. She decided the fiery Dave is really a gentle person.

"Sometimes I don't ask tough questions, because my style is to be sympathetic and friendly to people and win their confidence," she says.

The Phyllis George mixture of journalism and apple-pie tastes results in a distinctive on-the-air manner. For example, Phyllis *won't* go into a locker room for postgame interviews. "I don't want anyone in my boudoir when I'm getting dressed," she says, "so why should I bother a man in his locker room?" She also makes a distinction between being extroverted (which she is) and aggressive (which she's not). "An aggressive person bosses everyone around and insists on getting her way. I'm an extrovert—I can make my presence felt and state my ideas but still remain friendly."

With Panglossian spirit, Phyllis insists she has the best of all possible worlds. "There's no conflict in my cohosting the pageant one night and doing a sports show on CBS the next night," she says. "You don't have to ignore your femininity in order to achieve in sports." She likes being involved in many things and believes in the ideal of the well-rounded person. "I took piano lessons for fourteen years," she says, "and I still play the three songs which I have memorized."

Phyllis was a cheerleader all through school (she attended North Texas State for three years, then Texas Christian University but did not graduate) and played powder-puff football. Her assignments at CBS-TV have been taxing and varied. Among other things, she was cohost last fall of the network's *Sports Spectacular* and was the commentator for the tennis series *Pressure Point*. Earlier she spent some time at the racetrack and followed Ruffian in the days before the filly's ill-fated match race with Foolish Pleasure. "You can get emotionally involved with sports," says Phyllis. "I loved Ruffian. She was a smart animal and had—well—charisma."

The problem with being Miss America at age twenty-one is that life after the crown can be a letdown. "I knew I couldn't keep reliving that year," says Phyllis. "I had fulfilled one dream and had to keep moving on. Miss America is part of a fantasy world, I suppose, but she sets an example for little girls—they believe in her and want to grow up like her. At least I'm showing now that a beauty queen can get involved, that it's good to be active in sports and care about your body. Yes, I'm a liberated woman. I'm doing what I want and nobody will stop me. I'm always advancing and improving myself."

This former Miss America is not making it on looks alone.

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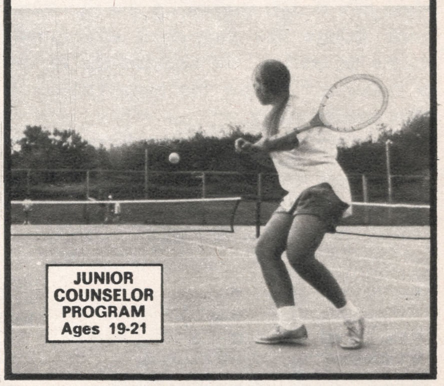

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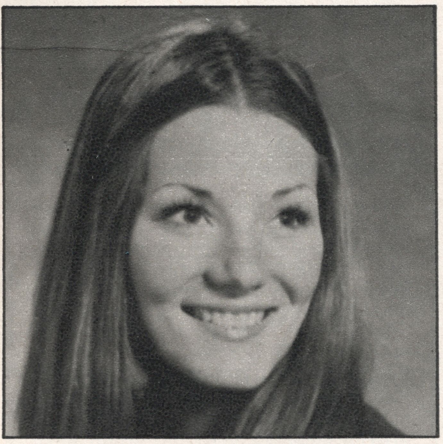
Big Winners

At long last—results of our pizza contest!

HERB GORGOGLIONE

Last February SEVENTEEN announced an anything-goes pizza contest and asked for your takeoffs on this big snack favorite. More than 2,500 entries rolled into our food department. How did our editors work their way through a pile of pizza recipes? By getting plenty of enthusiastic help from staff members and summer interns like Denise Wiseman, a senior at Marymount College in Tarrytown, New York, majoring in food and nutrition. A course in experimental foods sparked Denise's interest in testing recipes and led to her writing to SEVENTEEN and volunteering her services in our test kitchen. During her three-month internship, she helped sort out entries and prepare many of the could-be-winners for the team of judges. That's Denise, center, with other staff members on final testing day (with the tantalizing aroma of fresh-baked pizza in the air, everybody wanted to get in on the sampling!). Winning recipes were judged on flavor, originality and ease of preparation. The prize results, below. Try them out on your family and friends, and don't be surprised when the compliments multiply!

First Prize



Winner of the $100 first prize for her beefy "numbers" pizza: Deborah Lee Davis, twenty, a junior at the University of Kentucky in Lexington. She says her recipe is "for everyone who has a special number or anniversary or for just a birthday." Pizza-mix dough shapes up the numbers; good things like pepperoni and mushrooms go on top. We doubled the recipe to make a "76" for the New Year or a Bicentennial party.

numbers pizza

½ teaspoon baking powder
1 pkg. (about 1 lb.) sausage or cheese pizza mix
½ lb. ground beef
½ cup chopped onion
1 tablespoon vegetable oil
4 oz. sliced American cheese, halved
6 slices bacon, crisply cooked
½ lb. shredded mozzarella cheese
5 oz. pepperoni, thinly sliced
½ cup sliced, pitted ripe olives
1 can (4 oz.) sliced mushrooms, drained

Add baking powder to pizza dough mix and prepare as directed on package. Spread on an oiled baking sheet in the shape of your number, turning outside edges up slightly to make a rim. Let stand for 10 minutes. Bake at 400°F. for 10 minutes. Meanwhile, sauté beef and onion in oil until beef is browned. Layer crust with American cheese slices, then with bacon. Add half the sauce from the package mix; top with beef mixture in an even layer, then add remaining sauce. Top with mozzarella. Place pepperoni slices in a row down the center of number; top with olive slices. Place mushroom slices in a border around edge. Sprinkle surface with grated cheese from the package. Bake about 12 minutes. Serves six.

First Runner-up

Melissa Ruth Sproul, eighteen, wins $25. She's a freshman at The Naropa Institute, a Buddhist college in Boulder, Colorado. About her vegetarian pizza, Melissa says: "There's nothing synthetic about it. And the results are well worth the effort!"

eggplant pizza

1 envelope active dry yeast
1 cup warm water
2 egg yolks
½ teaspoon salt
2 cups unbleached flour
1 cup toasted wheat germ
1 medium eggplant, about 1½ lbs.
¼ lb. mushrooms, sliced thin
2 large onions, chopped
2 cloves of garlic, minced
2 tablespoons butter or margarine
2 tablespoons vegetable oil
1 tablespoon oregano
1 teaspoon basil
1 teaspoon sesame seeds
½ teaspoon thyme
½ teaspoon celery salt
1 can (15 oz.) tomato puree
¼ cup sliced, pitted ripe olives
½ to 1 cup mung bean sprouts, optional
½ lb. sliced mozzarella cheese
2 ripe tomatoes, sliced
⅓ cup grated Parmesan cheese

In medium bowl, dissolve yeast in water. Beat in yolks, salt and flour until smooth. Stir in wheat germ. Cover bowl and let rise in warm place until doubled in bulk, about one hour; stir down. Place dough on oiled 14-inch pizza pan. Oil hands and pat out dough to cover bottom and sides of pan evenly. Bake at 375°F. for 20 minutes. Meanwhile, cut eggplant into ½-inch slices; cut slices into one-inch squares. Sauté eggplant, mushrooms, onions, garlic in butter and oil until soft. Add oregano, basil, sesame seeds, thyme, celery salt and tomato puree. Simmer, stirring often, for 10 minutes. Stir in olives and sprouts; spread mixture over baked crust. Top with mozzarella cheese slices, then with tomato slices. Sprinkle with Parmesan cheese. Bake for 15 minutes or until cheese is melted. Serves eight.

Second Runner-up

Another $25 winner: fourteen-year-old Debbie Daniels, a freshman at Air Academy Junior High in Colorado Springs, Colorado. Her spicy pizza is an original "for the people who love Mexican food."

mexically pizza

½ lb. ground beef
⅓ cup chopped onion
2 tablespoons butter or margarine
¾ teaspoon garlic powder
½ teaspoon chili powder
1 can (8 oz.) tomato sauce with cheese
1 can (8 oz.) refrigerated crescent roll dough
1 can (about 1 lb.) tamales
6 oz. sliced Monterey Jack cheese
¼ cup sliced pimento-stuffed olives

Sauté beef and onion in butter until beef is browned and onions are soft. Stir in garlic powder and chili powder; cook for one minute. Add tomato sauce; simmer, stirring often, until sauce thickens, about 3 minutes. Set aside. Unroll crescent dough into 2 rectangles; place side by side on greased baking sheet. With hands, press dough into a 12-inch square, pinching seams shut as you work. Turn outside edges up to make a rim. Cut tamales into ½-inch-thick slices; cut cheese into one-inch squares. Spread meat mixture evenly over crust. Place tamale slices and cheese squares on top in checkerboard pattern. Top each cheese square with an olive slice. Bake at 400°F. for 12 to 15 minutes. Makes four main dish servings or eight snacks.

. . . HIS EYES

continued from page 76

Papa roars off and dust flies up all around us.

We get into line behind all the others at the ticket shed. I can see the large spinning wheels of the rides above the front buildings.

"Roddey, is we gonna git to ride on them?" I point to the spinning wheels.

"Hush up now, Papa said to mind me and I ain't got no time to answer questions." Every now and then he glances to see who is going in the gate and who is coming in cars.

After we buy our tickets, we move to the gate. A fat man is behind the table there. His eyes are black, blacker than I've ever seen. When he smiles, his toothpick almost slips out from between his few teeth.

"How you boys tonight?" he says and smiles and looks at both of us.

"Jest fine, sir," Roddey says and hands him the tickets. The fat man punches them and hands them back to Roddey. Roddey grabs my hand and we pass through the moving bars.

The fair is larger than I have dreamed. There are people everywhere down the long line of buildings and sheds. It is like a swarm of ants, people going real fast in different directions. I feel like stopping and looking at the people and the buildings, but Roddey is moving fast too.

"Roddey, when is we gonna git on the rides?" I ask.

"I don't know; jest wait a minute. I'm lookin' for somebody, and besides, we ain't in no hurry."

I've known that Roddey has been looking for somebody ever since we came in the gate. It's like we have come to meet somebody and not to ride the rides. Before we get to the field of lights, he stops at a small trailer with popcorn in the window and we both get a soda. Around the trailer there are rows of stands.

Roddey and I finish our sodas, walk around to the side of the trailer and sit down on some benches. Maybe twenty feet away, there is another stand, where people sit in chairs and a woman calls out bingo numbers through one of the speakers. I can see the field of lights over all this.

"Roddey, I want to ride on the rides." I point over the rows of stands.

"We is but not now. We got plenty of time."

He waits a little while and then says, "I'm goin' back up to the front for a while. I think I seen somebody I know, somebody at school. You be all right here for a few minutes?" He stands up and looks down at me.

"Yeah . . . yeah, I will," I say.

"You'll stay right here, won't ya? I'll be back in a minute."

I don't say anything, but I nod and he walks away.

Papa told Roddey not to leave me, but Papa would understand if he were here. Roddey will be back in a minute.

Directly in front of me is the woman calling out the bingo numbers. There are not many people at the counter in front of her. A man is sitting beside her, but he does not pay attention to what is going on. He looks out at the people walking by.

The man is tall. I can tell even when he is sitting down. He is wearing a black suit, all black except for his white shirt. A small black bow tie holds his shirt together at the neck. His back does not touch the back of the chair; he sits up so he can see the people. His hands rest on top of a cane, a long black cane with silver tips at each end. His hat is black and shaped different than Papa's; it looks newer than Papa's because it has no wrinkles. It is rounded at the top, too, and does not come very far down over his head. He doesn't look much like he belongs at the bingo stand or even at the fair.

I try to look only at him and forget the people. I don't think he will look at me. When he does it surprises me and I feel funny. I look down again at the ground and he stops looking at me, but he does it again and again. Inside, I feel scared that he will come over, but somehow I want him to.

And he does. He stands up and brushes down his coat before saying something to the lady calling out bingo numbers. He is even taller than he looked when he was sitting. He steps slowly down from the stand and crosses in front of the people. They seem to make way for him. Some stop and look. His cane swings back and forth when he walks. He sits down on the bench beside me without saying anything. His knees are higher than the bench and his palms rest on the large silver tip of the cane, just like before.

"Hello," he says. I don't say anything, but I look at him. His eyes are blue, deep blue, with what looks like glass slivers running out from the small, dark black centers. His eyebrows are light, almost not there, and I can see gray hair coming out from under his hat. He has a nose that's bent like a hawk's and big.

"What's your name?" he asks. I don't say anything for a second, but I do after a while. I don't feel scared of him at all.

"J.C.," I say.

He nods and keeps looking straight at me. His eyes shine in different places when he moves his head. "J.C., you don't look too happy. Don't you know that everybody is supposed to be happy at the fair? Look at all these people," and he spreads his arm out to the people walking by. "They are all happy; they come here to enjoy themselves. Haven't you ridden the rides yet?"

"No," I say.

"Who did you come with? Did you come with your parents?"

"No, I came with Roddey," I say and he nods.

"And is Roddey your brother?"

"Yes."

"Well, where is he?"

"He went up to the front a long time ago. Said he was gonna be back in a minute, but he ain't; he'll be back soon."

He looks at me for a long time. "How are you getting home?" he asks.

"Papa's gonna pick us up at ten in the front. He told Roddey that."

He looks out at the people. "I think I know where your brother is. Do you want to go and find your brother?"

"Yes, I want to go to Roddey," I tell him. I stand up after he does and we begin to walk.

He is even taller beside me and I feel small. I have to almost run to keep up with him, but he *(continued on page 130)*

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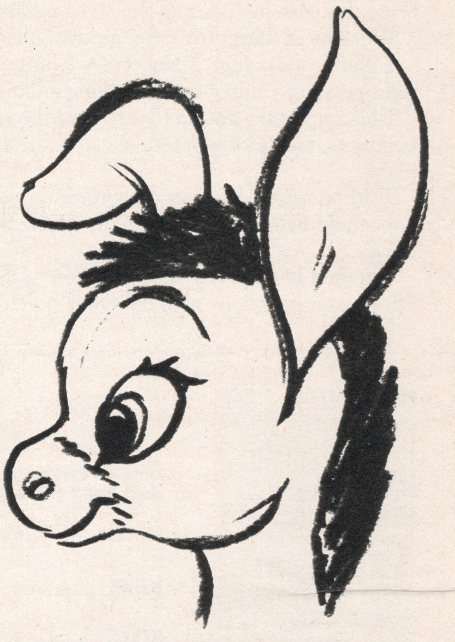

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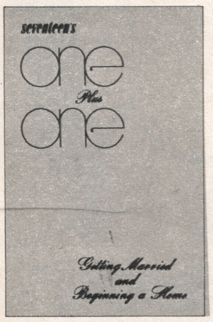

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just steps slowly among the people, swinging his cane.

We don't go back to where Roddey and I were but to the field of twirling lights. I don't tell him though, because I want to see them anyway. He knows where he is going and I am just following.

"Ever been to a fair before?"

"No," I answer quickly. We keep on walking.

All around the field of lights there is music, and each different ride has its own music. I look at him every now and then when he looks at me. He watches me closely as we walk past the rides.

There are large moving things to our right, just like Mama said; spinning, flipping and falling. People are captured inside and are yelling and the operator man just looks at them; he even speeds them up and makes them scream more and more until he decides to stop and let the people leave. One by one, the people are allowed to get off. Sometimes they keep people on there for the longest time to hear them scream.

One of the rides has large saucers which spin and move back and forth on a large floor. I stop to watch and he stops also.

"You like that ride?" he asks. He looks at me, and before I can say anything he walks over and talks to the operator while I look at the twirling people over the low fence.

"J.C., come here," he says in a slightly louder voice.

I walk over to where he and the operator are standing, as if I were his. I don't dare not come. His eyes seem to twinkle and talk to me and tell me everything is okay.

"Do you want to ride this ride?" he asks. The operator is a young guy, and the bottom two buttons of his shirt are loose, showing his hairy stomach. I wonder if he is meaner than the other operators. I shake my head slowly after a while.

"Sure you do. Come on here and get up at the front. Bill will let you on." He looks at the operator. There are people about ten feet back behind a chain. They are all looking at me. I don't want to get on the ride, but I feel I ought to. He says to go and I obey him.

The operator jerks back a lever and the saucers hum and then stop. All of the people who were screaming get out and leave on the other side. Then he pushes me out in front of him toward a ramp that leads up to the saucers. I turn around and look and he waves me on, so I walk up to the saucers and sit in one. The operator lets other people in and they sit in other saucers. Another guy, who also looks like an operator, comes around and fastens us in.

I can see him out among the people. He is taller than everyone. His black suit is easy to spot, and the silver tips on his cane sparkle from the lights.

I look at him and he smiles. The engines roar underneath when I see the operator pull the lever back; he doesn't smile. The saucers jerk one way and then we go the other. It is slow at first, but we speed up faster until the saucers start twirling themselves. People around me start screaming. My back is pushed against the saucer, then it is forced against the belt. We go faster and faster. I don't scream, but I know why they are screaming; it is fun. Back and forth. My saucer almost hits another one, but it misses. My body feels like it will be torn from the saucer, but it isn't. The wind hits my face and blows my hair back. I can see him while I'm twirling; his black suit flashes by. He can't leave because I want to do it again and again. It is fun.

The engines slow down with a hum. He is standing there beside the operator with both hands resting on the cane. His black hat is put on his head perfectly. I can see his eyes flashing, even from here, when he turns his head. He knew it would be this fun; that's why he wanted me to get on the ride. He knew all the time it would be this way.

The saucers squeak to a stop and everybody gets off. I run down the ramp to where he is standing and he puts his hand on my shoulder. After he says something to the operator we leave. I feel safe with him now—more than safe. I feel good with him now.

After the saucers, I ride the turning wheel and then the bumping cars and then the boats. I ride all the rides one after another, and they all are the same as the first. They are all different, but they make me feel the same. He takes me to all the rides and does the same as at the first. He goes to the operator and then lets me get on. He stands outside every time and waits for me. I know he won't leave because I trust him. He always smiles and tells me so with his eyes.

When I get off the roller coaster, he is standing there, right next to the operator, just like he has been every time.

"Was it fun?" he asks.

I nod my head.

"Don't you think we should find Roddey?" He looks at me.

I have forgotten about Roddey and Papa and the time. I know Roddey is going to be mad because he told me to stay there, but I was going to look for him. He shouldn't be mad, but a lot of times he is anyway.

"Yeah," I say.

"Well, come on." He puts his hand on my shoulder and we start walking. I feel good next to him. He is taller than everyone and that must be why. We walk toward the front and away from the field of lights. His cane swings when he walks.

When we get near the front, there is a large open space before us when we walk from behind a tent. Mama and Papa and Roddey are out in the middle and I yell, "Papa." I start running and his hand leaves my shoulder. Before I run too far I turn around to see if he is coming. He is gone. There is nothing but the tent there. Just like he was there a second ago and now he is gone. I think of running to find him, but I don't.

By this time Mama is walking fast toward me. I turn around and run to her. She grabs me and hugs me.

"My p-o-o-r baby. It must have been terrible." She waits a few seconds and then looks at me. "You all right?"

I nod my head and she grabs me and we start walking. Papa and Roddey are with us now. Roddey looks at me. We start walking to the front. I turn around to look.

He is not with us . . . but I can see his dark hat and suit and I can still see his eyes. ♣

ON THE COVER

Californian Jeani Soares leads an active life in every way. For beachcombing, biking and other outdoorsy things, her beauty routine begins with Sweet Earth Suds, a cream soap with cleansing grains. It's followed by Blotter Plus, a cleanser/astringent plus a tinted cover-up. Then for a touch of color and shine: Your Cheek Color in Ginger Whip and Your Lip Gleamer in Boys 'n Berries. All, Coty. More on Jeani, plus fabric and pattern info about her sunny slicker, pages 84-85. Hat: Mickey Lyons Raingear; at stores below. Makeup: Jackie Reiss. Hair: James Reda. Cover photo: Jacques Malignon.

WHERE TO BUY...

the fashions and accessories shown on our cover and on pages 64-75

Cover

Mickey Lyons Raingear crew hat, $7: Lord & Taylor, New York; Joseph Magnin, all stores.

Pages 64-65

Focus jumpsuit, sizes 5-13: Bonwit Teller, New York; Higbee's, Cleveland; Chas. A. Stevens, Chicago; Joseph Magnin, all stores.
Dearborn shirt, sizes 5-15: Higbee's, Cleveland; Chas. A. Stevens, Chicago.
OlofDaughters boots, $46: OlofDaughters, New York.
Cathy & Marsha for Catherine Stein bag, $8: Bergdorf Goodman, New York; Neiman-Marcus, all stores.

Pages 66-67

Pumfins T-shirt, sizes S-M, and wrap skirt, one size: Sharon Bovaird, New York; Bullock's, all stores.
1928 Jewelry Co. necklace, $5: The Hecht Co., Washington, D.C.; Shillito's, Cincinnati; Hudson's, Detroit; May-D&F, Denver; Harris', San Bernardino.

Pages 68-69

Dearborn shirt, sizes 5-15: Hutzler's, Baltimore; Higbee's, Cleveland; Fantle's, Sioux Falls.
Glenora jumper, 5-13: Bloomingdale's, New York.
Davey's bag, $10: Bonwit Teller, New York; Chas. A. Stevens, Chicago; Hudson's, Detroit; Bullock's, southern California.

Pages 70-71

Bronson of California cardigan, sizes S-M-L: B. Altman, New York; Strouss, Youngstown; Higbee's, Cleveland; LaSalle's, Toledo; Chas. A. Stevens, Chicago; Nordstrom's, Seattle; Harris', San Bernardino; Bullock's, southern California.
J. C. Penney denim skirt, sizes 5/6-15/16: at most large J. C. Penney stores.
OlofDaughters boots, $22: OlofDaughters, New York.

Pages 72-73

Levi's Juniors vest, sizes S-M-L, and pants, sizes 3-13: Fashion Bar, Denver.
Focus shirt, 5-13: Bonwit Teller, New York; Chas. A. Stevens, Chicago; Joseph Magnin, all stores.

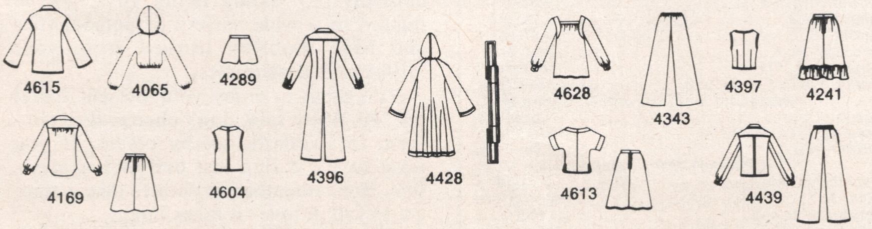
Pages 74-75

Collegetown corduroy blazer, vest and pants, all sizes 5/6-15/16: available after January 15 at Hutzler's, Baltimore; The Hecht Co., Washington, D.C.; Gimbels, Pittsburgh; Chas. A. Stevens, Chicago; Younkers, Des Moines; Hudson's, Detroit; Harris', San Bernardino; I. Magnin, all stores.
Nina Footwear moccasins: Bonwit Teller, New York; Chas. A. Stevens, Chicago.
Whistlestop T-shirt, sizes S-M-L: Bonwit Teller, New York; Higbee's, Cleveland; Frederick & Nelson, Seattle; Contempo Casuals, southern Calif.
Shapely Shirts blouse, 8-16: Stewart's, Baltimore.
Hot Sox knee-highs: Bloomingdale's, New York.
Get There by Famolare shoes: Famolare Shop, Westwood; Bullock's, southern California.
Charm of Hollywood top, 3-13: for stores, write Charm of Hollywood, 1407 B'way, New York 10018.
Dearborn yellow shirt, sizes 5-15: Higbee's, Cleveland; Chas. A. Stevens, Chicago.
1928 Jewelry Co. necklace: The Hecht Co., Washington, D.C.; Shillito's, Cincinnati; Hudson's, Detroit; May-D&F, Denver; Harris', San Bernardino.
Sweet Baby Jane pullover, sizes S-M-L: Higbee's, Cleveland; Chas. A. Stevens, Chicago; Harris', San Bernardino; Joseph Magnin, all stores.
Dearborn plaid shirt, sizes 5-15: Hutzler's, Baltimore; Shillito's, Cincinnati; Higbee's, Cleveland; Fantle's, Sioux Falls; Contempo Casuals, southern California.
Glenora skirt, sizes 5-13: Bloomingdale's, New York.
Elaine Williams for Charles Belts jute belt: Bullock's, southern California.
Peter & Peggy for P. C. Designs bangles: Bonwit Teller, New York; Bacon's, Louisville; May-D&F, Denver; Joseph Magnin, all stores.
P. C. Designs for Garay belt, sizes S-M: Bonwit Teller, New York; Rich's, Atlanta; Higbee's, Cleveland; Shillito's, Cincinnati; Bacon's, Louisville; Chas. A. Stevens, Chicago; Dayton's, Minneapolis; Fantle's, Sioux Falls; Meier & Frank, Portland; Bullock's, southern California.

JEANI . . . ROXANNE . . . LINDA

Pattern information and where to find the fabrics for making the fashions on pages 84-89

Butterick pattern 4615, $1.25. Sizes P-S-M-L. Top requires 2⅜ yds. of 45" fabric for small size.
Butterick pattern 4065, $1.25. Sizes P-S-M-L. Hooded top requires 1¾ yds. of 60" fabric.
Butterick pattern 4289, $1.25. Waist sizes 24-30. Shorts require ⅞ yd. of 60" fabric for size 25.
Butterick pattern 4396, $1.25. Sizes 8-16. Jumpsuit requires 3⅜ yds. of 45" fabric.
Butterick pattern 4428, $1.50. Sizes P-S-M-L. Dress and belt require 5¼ yds. of 45" fabric for small size.
Butterick pattern 4628, $1.25. Sizes P-S-M. Top and belt require 2⅝ yds. of 38" fabric for small size.
Butterick pattern 4343, $1.25. Sizes P-S-M-L. Pants require 2⅝ yds. of 38" fabric for small size.
Butterick pattern 4397, $1.25. Sizes 6-16. Vest requires ⅝ yd. of 45" fabric.
Butterick pattern 4241, $1.25. Waist sizes 24-30. Skirt requires 3⅝ yds. of 45" fabric.
Butterick pattern 4169, $1.50. Sizes 8-16. Shirt requires 2⅛ yds. of 45" fabric; skirt, 1⅞ yds. of 45" fabric.
Butterick pattern 4604, $1.50. Sizes 6-16. Vest requires 1¼ yds. of 45" fabric.
Butterick pattern 4613, $1.25. Sizes 8-16. Top requires 1¼ yds. of 45" fabric; skirt, 1½ yds. of 45" fabric.
Butterick pattern 4439, $1.25. Sizes 8-16. Jacket requires 1⅝ yds. of 60" fabric; pants, 2 yds. of 60" fabric.
Unless otherwise indicated, yardages are approximate for size 10. Butterick patterns are sold in department stores in most cities, or they may be purchasd by mail. All patterns will be sent by first class mail. Add 15¢ per pattern for postage and handling. Send check or money order, size and pattern number(s) to: Butterick Pattern Service, Box 630S, Altoona, Pennsylvania 16603.
In Canada: Butterick Pattern Service, Box 4001S, Terminal A½, Toronto, Canada.



Earl-Glo yellow nylon ciré: for stores, write to Earl-Glo, 119 W. 40th St., New York 10018.
Schlang & Co. cotton velour: for stores, write to Schlang & Co., Div. of Dakota, 119 W. 40th St., New York 10018.
Crompton Richmond corduroy: Macy's, New York; Carson Pirie Scott, Chicago.
Dan River red/white Fortrel and cotton gauze: J. C. Penney stores.
Wesco-Reltex Fabrics polyester/cotton gauze: Stix, Baer & Fuller, St. Louis; L. S. Ayres, Indianapolis.
Peter Pan fabrics: Home Yardage, San Francisco; House of Fine Fabrics, Washington, D.C.
Marcus Bros. floral cotton broadcloth: for stores, write to Marcus Bros., 1450 Broadway, New York 10018.
Crompton Richmond polyester/cotton corduroy: Macy's, New York.
Bates Dayton double-printed cotton broadcloth: Bullock's, southern California.
Folker Fabrics polyester/rayon twill: Samuel Goldberg Fabrics, Philadelphia.

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RELATING

continued from page 54

♀ Sometimes we tend to value a date more than a friend. We take old acquaintances for granted but feel flattered when a guy asks for a date. Try not to lose either your friend or your guy.

Tell your boy friend that you know he's dating your best friend. Perhaps he doesn't realize he hurts you when he dates others. You may be exaggerating your interpretation of his feelings for you. Maybe he likes you but also likes others, and that's something you might have to accept.

You seem to be strong on the idea of having a steady boy friend. Why not try dating others? You might be missing out on meeting even more likable and interesting guys. And you won't feel as hurt if you lose your current boy friend.

♂ Romantic triangles aren't any fun. And unless you want to see your friendship end, I'd suggest you take steps to dismantle this triangle. You're not sure how he feels about you, or how you feel about him, yet you are putting your friendship in jeopardy. Your girl friend's offer seems to be an expression of her feelings for you, but she may be waiting for you to make a similar offer. Try to clear the air by talking out the situation with your boy friend. Maybe he cares for you both but doesn't know how to cope with those feelings. In any case, you and your girl friend deserve some straight answers.

I question Rita's advice about dating more than one person to lessen the impact of rejection. You can't always avoid one-to-one relationships for fear of getting hurt.

? I'm nineteen and a college student. I've always dated more than one guy at a time and have never gone steady. But I've yet to meet "the one." I'm afraid I may be missing something or that I'm very selfish. Is this a normal feeling?

♂ Do what makes *you* feel most comfortable. The way your friends run their social lives needn't be the blueprint for the way you run yours.

You mention that you haven't found "the one." I wonder if it doesn't take time before you can decide a person is "the one." I've known people who didn't hit it off well at first and ended up deeply in love. Some people make lousy dates. Maybe you should cut down the list of people you're dating and make a genuine effort to get to know some individuals better.

♀ I don't think you're abnormal or immature just because you haven't yet found someone you'd like to become romantically involved with exclusively. By dating many guys, you've related to a wide variety of personalities and have probably learned from your mistakes and successes.

You seem to enjoy your present social life. As Andy said, don't change it to conform to standards set by others. If you want to try dating just one or two guys, fine. But remember, it doesn't take a minute to fall in love—it takes time.

Rita is from Wheeling, West Virginia, and a sophomore at Northwestern University in Evanston, Illinois. Andy, from Newton Center, Massachusetts, is a sophomore at Brown University, Providence, Rhode Island. Both are aspiring writers.

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Come Outdoors With Us.™
TEN-O-SIX
10·0·6
LOTION
BONNE BELL
4 FL OZ.
BONNE BELL
Lakewood, Ohio 44107

At Bonne Bell, we believe in outdoor exercise. Especially running, because it helps give you the glow of good health. But to keep your skin in condition, you need more than exercise. You need Ten-O-Six Lotion, the remarkable cleanser that revs up circulation and gets skin deep-down clean. Yet never leaves you feeling dry or taut. Because Ten-O-Six has the proper PH to help normalize all skin types. So follow Bonne Bell's honest beauty plan: Exercise at least once a day. And Ten-O-Six at least twice a day.